

# THE NEW YORK



# DRAMATIC MIRROR.

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## GHOSTS AT AMBERG'S.

Ibsen's *Ghosts* was produced for the first time in America last Friday night at Amberg's Theatre. It contains only five characters, viz.: Mrs. Alving, a widow; Oswald, her adult son; Mr. Manders, a friend of hers, a minister; Engstrand, her gardener; and Regine, the reputed daughter of Engstrand, who serves her in the capacity of maid.

The story may be thus stated: "Mrs. Alving's husband was a debauched man, and Regine is his illegitimate daughter, Engstrand having consented to marry her mother. The fact of Regine's parentage is concealed from the world, and she is educated as Engstrand's child. At an early age Oswald is sent away from home. He leads the life of an artist, but at the opening of the play has returned home, suffering from apprehension of softening of the brain, which a celebrated alienist has told him will be his fate. He tries to indulge in an amour with Regine, not knowing she is his half-sister. Mrs. Alving, who appears to have very liberal views in regard to everything, and is not hampered by conventional morality, informs them of the true state of affairs, in order to minimize the difficulties and smooth the way to their marriage.

Regine, however, does not see things in that light, not because she is troubled by an excess of virtuous decorum, but because she is hard and heartless. She leaves the house immediately, in order to join, for purposes that can only be surmised, the man who is generally reputed to be her father. Oswald presently succumbs to the disease he has been dreading, but this portion of the play is exceedingly vague and unsatisfactory. He has secreted morphine powders about him, obviously with suicidal intent; but there is no evidence that he has taken them, although such would almost seem to be the implication. There are no stage directions from which it may be inferred. It is only one of the indirect suggestions of the dialogue—one of those indirections which Ibsen is so fond of making.

The play ends with his exclaiming, in a sort of idiotic frenzy, "The sun! the sun!" as that long-hidden luminary begins to tinge the mountain peaks. In the printed play the curtain falls upon this incoherent and incomplete tableau. As acted at the Amberg Theatre, he falls from the sofa, where he has been sitting, headlong upon the floor, and his mother, weeping and wailing, throws herself upon him. His death is left to the imagination. There is no hint of it in the text, nor is it necessarily implied in the acting of Herr Pechtler.

*Ghosts* is said to be written with a moral purpose. What is that moral purpose? It is that the sins of the fathers are visited upon the children. At least, Mr. Gosse, who is a franc Ibsenite, so declares, and the general tone of the play would seem to warrant that idea. The late Mr. Alving's dominant sin was the dissoluteness of his life. But it is nowhere asserted that his debauchery was excessive, or that he was a drunkard. His physical sins were not of that unrestrained and enormous character, that it could have been prognosticated with certainty that he would bequeath an inheritance of disease to his children. How, then, can Oswald's mental malady be traced to his father's dissolute life, and even if it can be, what moral purpose is served by showing that one of Alving's children is cursed thereby, and the other is not?

Regine is the other child. She has a singularly clear intellect. She is not cursed, in any legitimate use of that term. She has all the happiness that belongs to heartlessness, and if she subsequently comes to misery through going to the bad, she deliberately chose that step when she might have remained virtuous.

The play is less repulsive because of its theme, than because of the author's treatment of the theme. It is hard and cold. It has no ray of light, no touch of loveliness beyond the mother's devotion to her son. It is a series of conversations, destitute of the storm and stress of dramatic passion, and whatever the author may have intended to be the central idea eludes investigation.

The five characters were evidently well



AGNES BOOTH.

handled by their German interpreters. The entertainment was as smooth as though it had run for one hundred nights, instead of having been produced apparently for only one.

Fran Trautmann expressed the intellectual business and the emotional alertness of the redoubtable mother, Mrs. Alving; Herr Pechtler gave a strong and touching portrait of the doomed son; and Herr Kierschner, Herr Walter, and Fräulein Burg were correspondingly admirable in the other roles.

ALBERT EDMUND LANCASTER.

## BILLBOARD CENSORSHIP.

The lively city of Hoboken has developed a hitherto unsuspected virtue, namely: Modesty. The blushing inhabitants of that section of the mosquito State have at last awakened to the licentious suggestiveness of the average variety company's posters. The

city fathers have voiced their disgust for the nude in art as displayed on the fences, and have vested the censorship of all illuminated playbills in the hands of Police Captain Hayes.

The Captain will, in future, inspect the paper of Managers Jacobs and Cronheim with a critical eye before allowing it to be posted. Censor Hayes says that the Hoboken small boy, with a depraved taste and a piece of charcoal, was an important factor in the passing of this law, and the councilmen finding it impossible to abolish the artistic juveniles have sat down on the pictures.

Manager Cronheim thinks this access of virtue is ridiculous, but he is forced to comply with the rule and, will in future either cut off the uncovered reflection of his skirt dancers' legs or paste blank paper over them, so that a flush of shame need never again mantle the cheek of the guileless Hobokenite.

## AGNES BOOTH.

The portrait of Agnes Booth, presented on this page, is from a photograph by Falk.

Agnes Booth stands in the front rank of American actresses. She is equally at home in serious and humorous roles. Her comedy work in *Aunt Jack*, at the Madison Square, kept theatregoers laughing for a whole season, while her personation of the deluded wife in *Jim the Penman* was equally effective in its histrionic cleverness.

Mrs. Booth is also much admired for her delightful intermingling of sentiment and light comedy in *Old Love Letters*, *After Thoughts*, and other plays that afford the opportunity for similar delineations. She plays a typical woman of the world with charming piquancy. Indeed, Agnes Booth has a thorough knowledge of the art of acting, whether serious, comic, or sentimental.

## THE TWELFTH NIGHT CLUB.

That group of young actresses which, under the cabalistic and mysterious sign, F. A. D., did, some time ago, draw down upon its collective head much hard criticism and undeserved ridicule, has been reorganized under another name and other rules. They will hereafter call themselves the Twelfth Night Club and hold their meetings, of a solemn and secret nature, in their club rooms in the Frohman Dramatic Exchange.

Amiable Eleanor Tyndale has been elected president, enthusiastic Alice Fischer will be secretary, sweet Selma Fetter assistant secretary, graceful Maida Craigen treasurer, and rosy-cheeked Vida Croly chairwoman. Among the members are Kitty Cheatham, Madge Baron, Sydney Armstrong, Etta Stearn, Mrs. Beaumont Smith, Lizzie Hudson Collier, Jessie Stuart, Evelyn Campbell, Maud Banks, Nannie Craddock, Mrs. M. S. Winter, Fannie Locke, Minnie Wheeler, Marion Russell *et alii*.

The main object of the Club is to promote such schemes as may be judged of mutual advantage to its members. Another purpose will be to render aid and support to such young actresses as the board may deem deserving of it. The Club members will also give a series of public entertainments at the Lyceum Theatre in which the members only will take part.

Gustave Frohman has kindly consented to place his new theatre-studio at the disposal of the club for rehearsals. The *Mirror* removes its hat to these young people, and congratulates them on their praiseworthy aims.

## WILL STICK TO ABIGAIL FREE.

"I go from the Union Square to Hammerstein's Theatre, in Harlem, then to the Grand Opera House for a week, and close my season," said Neil Burgess to a *Mirror* reporter. "I shall rest all Summer at my home in the Highlands of New Jersey."

"Do you intend to continue in The County Fair next year?" asked the reporter.

"Yes," replied Mr. Burgess, "and I shall open my next season in that play at the Park Theatre, Boston, in September. I have, however, several themes in my mind which I expect to make into plays. During the latter part of my vacation I may devote myself to some play-writing, but for the present I shan't bother myself about anything new."

## MANAGER LOTHROP'S THEATRE.

George E. Lothrop's new theatre at Worcester, Mass., will be opened in August. A high class of plays will be the rule and Manager Lothrop says he is going to cater especially to the ladies.

He will book no "leg shows," and if some of the plays require their characters to don tight-fitting costumes, they must be black, "so that the nakedness of the form will not be so marked."

Mr. Lothrop, who was in town last week, says that the new house is finished, but he delays the opening in order to show the Worcester public that he is not after their shekels before the paint is dry.



## AT THE THEATRES.

## Garden, Betrothed.

There are two strong acts in *Betrothed*, as the English version of Daudet's *L'Obstacle*, presented at the Garden on Monday night, is truly christened. These are the second and third acts. The first and fourth acts are weak. The curtain fell once before the plot assumed the interest of the audience, that interest was maintained until the last act was reached, when it petered out lamentably.

The adorable Daudet, like the graphic Dickens, can be dramatic in books. But his plays have shown little knowledge of the technique of stage art—little sense of proportion, little facility in construction. When skilled dramatists have turned his stories into dramas the result has been more successful.

*Betrothed* bears unmistakable evidence of the literary character of its author. The personages are conceived in the novelist spirit, and their qualities are revealed to us by methods consonant with the requirements of narrative, but not the requirements of action.

The audience is mystified, for instance, by the observation of the motives of the characters, which are finally disclosed in commonplace moments, when they necessarily lose impressiveness and force. Anti-climaxes are noticeable in the scenes that contain the greatest opportunities for fine effect. Incidents of little consequence are thrown out of their just relation by exaggerated treatment. Important situations are rendered nugatory by a species of arrested development. The denouement is abrupt and illogical, as if the dramatist carried a magic wand, one wave of which reconciles conflicting circumstances, and supplies links that are wholly missing. The fairy god-mother idea is capital in the nursery tale, it scarcely fits the exigencies of a drama of modern society.

The English translation has not helped to screen these faults—on the contrary, it robs us of much of the charm of language that pervades every line that Daudet writes. It is a bald translation, rich only in the phrases that have been worn threadbare in the service of the cheap melodrama. "Ha, I see it all now!" "Anything but that!" "What does this mean?" and such tired speeches are frequent. Sometimes the language is lacking in fitness and threatens to cause ridicule, as, for example, when the Mother Superior asks her visitors to withdraw and leave the lovers alone. "We can see them," she says, "from the library window and can almost hear what they are saying"—a piece of curiosity that verges on the humorous, when the context is considered.

But in spite of the weaknesses and shortcomings—in spite of the last act, and the mother's attempt to sacrifice her good name in order to save her son from possible insanity (a piece of moral heroism that is reduced to nothingness through its prompt failure to secure credence) *Betrothed* still presents many of the delightful characteristics of the author's best literary work. The story is quite original; the characters are drawn vividly, and their natures are exhibited by means of touches that are sometimes subtle, sometimes powerful, and always lucid. The motif—the temporary separation of the hero and his betrothed because of the suggestion that the insanity of the father will descend upon the son in obedience to the laws of heredity—is handled with artistic delicacy. It is made by Daudet the instrument of his purpose. Given the same theme *Betrothed* would have made it the text for a sermon—substituted the instrument for the purpose. Had the plot been consistently worked out and had the author's constructive skill equalled his genius for character-painting, *Betrothed* would be a great play, instead of a play of uneven quality and intermittent dramatic interest.

Mr. Gilmour acted Henri with a nervous intensity and a youthful impetuosity in keeping with the demands of the role. There are few *jeunes premiers* on the English or the American stage that would be able to present the rapidly alternating phases of this character with similar success. Mr. Gilmour showed a nice appreciation of Henri's idiosyncracies; we could wish that he delivered his lines with as keen a sense of their elocutionary possibilities. His delivery displays less intelligence than is observed in his acting.

Mr. Mackay was miscast as Prospero—a fine part, overflowing with terse, incisive speeches. Mr. Mackay was hard and frigid when he should have been flexible and sympathetic. Mr. Coulter had a stiff and ungainly, not to say preposterous, role in Castellan.

Agnes Booth played the Marquise with her customary skill. The part is really secondary in interest—little more than an exclamation point for that of Henri. Mrs. Booth sounded the depths of the fond mother's griefs, produced a touching picture of solicitude devotion, and saved a hazardous situation in the last act from ridicule by the resources of her consummate art.

Miss Carey made much of Estelle. She gave to that sincerely flippant young person the genuine flavor of heartless worldliness. It was a capital piece of acting throughout. Miss Carey, moreover, has acquired one rare accomplishment—the ability to speak the author's words naturally and with an appearance of spontaneity. Miss Eveson made a pretty and graceful *fiancée*, and Miss Radcliffe was fairly acceptable as Noëlle, whom we first see in the ebullient period of first love and afterward as a penitent *religieuse*.

*Betrothed* is superbly mounted. Nothing

distinct from Henri's hotel apartment has been seen on the New York stage. The other sets are also notably meritorious.

## Proctor's, Mr. Wilkinson's Widows.

Mr. Wilkinson's Widows won an emphatic success at Proctor's Theatre on Monday evening. The piece abounds in absurd misunderstandings from beginning to end.

The humorous predicaments are largely the result of mistaken identity, a dramatic device that the writers of farce have resorted to from time immemorial, but the dialogue is decidedly up to date. Indeed, William Gillette, who adapted the farce from Alexander Bisson's Parisian success, Fen Toupnel, has been singularly adroit in reproducing the Gallic sprightliness of the dialogue without making use of its occasional aggressiveness.

The difficulty of Mr. Gillette's task can easily be conceived from the fact that the plot turns on the several matrimonial establishments of the late Mr. Wilkinson, who consequently must have been either a bigamist, or a gay deceiver, or both. He had one wife in London and another in Edinburgh, and divided his time between them, while living, with such clever deception that his duplicity was not exposed until seven years after his death.

Meantime, the two widows, remarried and at the opening of the play are living under one roof in a London apartment house as Mrs. Percival Perrin and Mrs. Henry F. Dickerson, respectively. Mrs. Dickerson, the Edinburgh widow, had been a bit of a flirt in her day, and the arrival of an old admirer, Major Mallory, proves a source of endless annoyance to all concerned.

The Major takes lunch with Perrin and drives him nearly frantic with jealousy by giving him the full particulars of his amatory episode with Mrs. Wilkinson, referring all the time to the wife of Dickerson. After learning that Perrin has married the widow of Wilkinson he naturally comes to the conclusion that Mrs. Dickerson is Mrs. Perrin, and on catching her in the act of being fondled by Dickerson advises her to separate from him forever.

This is only a sample of the farcical situations that are the outcome of the late Mr. Wilkinson's matrimonial complications. Just as the domestic bliss of two households is about to be blown sky-high by green-eyed dynamite, the discovery that both Mrs. Perrin and Mrs. Dickerson are in possession of a portrait painting of their defunct lord and master, brings about a settlement of all uxorial misunderstandings. The Major takes French leave, Wilkinson is declared to be a bigamistic fraud, and the two widows agree to split their differences as to which one was Wilkinson's lawful wife in order to avoid the unpleasantness of public gossip.

The acting had no little to do with the humorous art of the piece. Although the frolic frequently borders on broad farce, the players never overstepped the bounds of refined fooling. It is the distinction of well-bred people on and off the stage that their drollery never descends to boorish vulgarity.

Joseph Holland as Mr. Percival Perrin was the very embodiment of a jealous Benedict. Mrs. Dion Boucault again proved herself a comely and animated comedienne in the role of Mrs. Perrin.

Frederic Bond was amusing and artistic as Henry Dickerson. Thomas Burns was indescribably funny as Major Mallory, while the Irishman dialect and wobbling walk of Annie Wood as the cook almost sent some of the auditors into hysterics.

Henrietta Crossman was capital as Mrs. Dickerson and possesses the humorous temperament that enables her to produce comic effects by facial expression and vocal modulation.

Maud White was sprightly and clever as Susanna McAuliff, but did not avail herself of the opportunity the role affords for well defined character work. Thomas Wise and John W. Thompson, on the other hand, gave neat character hits in very small parts.

The scenic settings were neat and appropriate, and there was not a perceptible hitch in the entire performance.

## Union Square.—Thou Shalt Not.

Play in five acts, dramatized by Max Freeman from a novel by Albert Ross. Produced March 29.

Hector Greyburn, Gustavus Levick, Walter Campbell, E. J. Henley, Jacob Mendall, Max Freeman, John Dinsmore, John Glendinning, Arthur Reverott, Frank Lander, Otis Muldrey, Alexis Markham, Ezra Jackson, Frank Hart, Clarence Perkins, W. T. Donnelly, Chester Blum, John Lenzan, Hiram Skinner, George White, Clara Campbell, Maudie Craig, Gabrielle Delaporte, Marie Rene.

Hector Greyburn, having lost his wife, has discarded her. He sets up an establishment on Madison Avenue, and leads the pace that kills. While in the country he meets a sweet, innocent, young girl. Her character is so antithetical to the depraved woman with whom he has had dealings that he falls in love with her.

The girl's name is Clara Campbell. Greyburn tells her of his love, and she adds that he has been a bad man. She indicates that his love is returned, and advises him to reform. He shows what kind of a man he is by breaking into her bedroom that night. But the sight of her face stays him, and he shortly leaves the village, resolved to be worthy of Clara.

We next see Greyburn giving his last bachelor dinner prior to reform. One of the guests offers to bet \$50,000 that Greyburn cannot betray a woman who shall be nameless until the bet is made.

The bet is accepted. Greyburn finds to his dismay that the girl is the woman he loves.

At that moment, in 1910, last Monday in the Union Square Theatre the curtain fell on the first semblance of a dramatic situation in a dramatization by Max Freeman of a novel called *Thou Shalt Not*.

The remaining two acts are taken up with the exposition of the results of the bet. Greyburn loves Clara to New York, making her believe that she is his wife, while in point of fact the marriage ceremony was false. An obstreperous his-knith from the girl's town has followed the couple, vowing vengeance on Greyburn. The blacksmith and Greyburn come to blows—not on the scene of action, the blacksmith is killed and Greyburn is disgraced for life. He has however won his bet.

In the last act Greyburn and Clara are united, and the curtain falls on realization of the truth that guided vice is eventual misery and virtue is happiness.

Max Freeman has retained in the play the story of the book but his work is bungling. The characters frequently repeat themselves. Suspense is lacking. There is too much fine writing in the dialogue.

The last three acts of *Thou Shalt Not* were the best. They contained conflicting emotions and some strong scenes.

Gustavus Levick had an excellent conception of the character of Greyburn, but he marred his performance by exaggeration of speech and action.

E. J. Henley as Walter Campbell, Clara's young brother, acted with his usual nervous energy and incisiveness.

Max Freeman, who played a part that had a vague connection with the plot, amused his friends in the audience.

John Glendinning, as the village blacksmith, did the best that could be done with an improbable character.

The part of a minister who wants to see the wicked world he preaches against was played quietly and with dignity by Frank Lander.

Maudie Craig as Clara Campbell was sufficiently coy and charming.

Jessie Story was seen for a short time as Helen, only child of Greyburn. She made the best of her few opportunities and won her way to the good will of the audience.

Eleanor Barry, who played the discarded wife, was competent. Marie Rene's personation of the part of an adventuress was amateurish.

*Thou Shalt Not* cannot be called a success.

## People's—Marble Heart.

Robert Mantell opened a week's engagement on Monday night at the People's Theatre in the *Marble Heart*, to a large and appreciative audience.

As *Ulysses* in the prologue and as *Rapnael Duchatlet* in the play he acted with great intensity of feeling and artistic skill. The impersonation is one of Mr. Mantell's best roles, and he never played it better.

Mark Price as *Droganes* and as *Volage*, the newspaper man, invested these characters with force and nobility of sentiment. Tessie Butler as *Thea*, in the prologue, did not appear to be in touch with the classic air but in the play as the orphan *Marie* she acted with such a charming simplicity and graceful naïveté that she divided the honors of the evening with the star.

B. T. Ringgold, played *M. Veaudon*, with a natural method and as *Gorgias*, his representation of the vulgar, pur-sprout Athenian was meritorious.

Charlotte Behrens acted *Marco* strongly though she was lacking in facial expression. Minnie Monk was acceptable as *Madame Duchatlet*, while *Marie Sheldon* as *Clementine*, and *Ethel Wallace* as *Fedora* were bright and acceptable.

The rest of the cast did conscientious and creditable work.

## Grand—Joan of Arc.

An air of the fifteenth century, pregnant with superstitious zeal, pervaded the Grand Opera House on Monday night, when Margaret Mather reappeared in the historical drama, *Joan of Arc*.

The play was mounted with the same care as to realistic effect that characterized the more pretentious production at the erstwhile Fifth Avenue Theatre some months ago.

The acting of Miss Mather in the title role while not electrifying, still commanded attention for her painstaking delivery and respect for her earnest though conventional methods.

The supporting company included such efficient players as Otis Skinner, John Malone, Giles Shine, Howard Kyle, Carrie Jamison and Leonore Bradley.

## Niblo's—The Canuck.

McKee Rankin, who has been starring in *The Canuck* since he produced that piece at the Bijou, opened a two weeks' engagement at Niblo's on Monday night.

Mr. Rankin's character work as Jean Baptiste Cadieux is as clever and effective as ever.

Mabel Bert was acceptable as *Bismontette*, but occasionally lapsed into her natural method of talking, which was entirely out of keeping with the character she was endeavoring to reproduce.

Charles Cowles gave an excellent personation of an old Vermont farmer, and his dancing was vigorously applauded.

Clarence T. Arper gave a characteristic sketch of a New York sport, but Fred Mower was less successful with his delineation of an old farm hand.

John Stuart proved comely and efficient as *Archange*, while *Lorena Atwood* and *Lutie Mower* were rather commonplace in their respective roles.

## Broadway—Cleopatra.

On Monday evening, at the Broadway Theatre, Fanny Davenport made her metropolitan reappearance in Sardon's *Cleopatra*. The house was well filled.

Miss Davenport's personation of the title role and the muscular Mark Antony of Melbourne MacDowell appeared to make a favor-

able impression on the audience. The scenery, however, and costumes still constitute the chief feature of this spectacular production.

That dance of the waiting girls in tableau II would be more pleasing if it were cut out altogether. It is a total failure as a very bad imitation of the Eastern *dance mystique*.

## Koster and Bial's—Variety.

Adam's Temptation, or Birds of Paradise is the name of Fred Solomon's new extravaganza which was seen for the first time at Koster and Bial's concert hall last Monday night.

It is one of the best things Fred Solomon has ever presented at this hall, and contains catchy music, funny sayings and quite a number of pretty songs.

Jennie Joyce, who has been absent for several months, played the part of Adam's girl, and received a very warm welcome. Maudie Lessing, Jessie Gregory and Paul Suttie all did well in their respective roles.

Carmenita was seen in a new dance which brought down the house. Lutan, the Glin-sertetti Troupe, Daniel F. Hart, The Sternheims, and the Weston Brothers, also contribute towards the attractiveness of the current programme.

## Fourth Street.—After Dark.

Dion Boucault's ever-popular melodrama, *After Dark*, is the attraction at the Fourth Street theatre this week.

Notwithstanding the many new attractions presented on the same evening, a good-sized audience was present.

Harry Meredith as Old Tom and Stella Rees as Eliza both prove themselves very capable in their respective parts. The scenery was effective.

Next week, Rose Coghlan.

## Windsor, David Boone.

Daniel Boone, a thrilling and realistic border drama, which includes the incessant crack of the pistol and five real live Indians, is the attraction at the Windsor this week.

The house was packed, and the gallery boys seemed delighted with the melodramatic features of the performance.

## Jacobs', Siberia.

Harry Kennedy's company of dramatic stars attracted a large audience to Jacobs' Theatre on Monday night.

*Siberia* is too well established as a time-tried favorite to need much said in its praise, and the piece is certainly one of the late Bartley Campbell's most effective efforts.

Next week, *Held by the Enemy*.

## At Other Houses.

The merry comedy of *Nerves* is in its last week at the Lyceum.

The engagement of E. S. Willard at Palmer's will close a week from Saturday. Mr. Willard may be seen this week in *The Middleman*, which will be followed next week by John Needham's *Double and Double*.

The Power of the Press has made a melodramatic and scenic success at the Star.

Poor Jonathan is approaching its two hundredth performance at the Casino.

Reilly and the 400 continues its prosperous run at Harrigan's.

The antics of James T. Powers in *A Straight Tip* are filling the New Park nightly.

The Nominee is in its third month at the Bijou.

Alabama by Augustus Thomas, author of *Reckless Temple*, *After Thoughts*, etc., will be produced at the Madison Square Theatre to-night (Wednesday). The play deals with Southern life after the civil war. Maurice Barrymore, J. H. Stoddart, E. M. Holland, Charles Harris, Edward Bell, Harry Woodruff, Walden Ramsay, May Brooklyn, Agnes Miller and other members of A. M. Palmer's company will be in the cast.

Jenny Hill, Harry Kernell, Flora Moore, the three St. Felix Sisters, Funny Ryan and others present an entertaining variety bill at Tony Pastor's this week.

## Dining Cars to Washington.

Pullman Dining Cars are now running between New York, Philadelphia, Baltimore and Washington via Royal Blue Line on the famous five-hour train, leaving New York 11:30 A.M., arriving Washington 4:30 P.M., also on the fast Express leaving New York 3:10 P.M., arriving Washington 8:55 P.M. The fact that the cars are under the direction of the Pullman Company is a sufficient guarantee as to the quality of the service. Station foot of Liberty Street.

The popular-price theatres, where seats are sold for ten, twenty, and thirty cents, are coming into favor again. Many old plays are being purchased to fill time at such houses. The cities where cheap prices are popular include Newark, Boston, Lowell, Williamsburg, Providence, Portland, Me., and Philadelphia.

Mr. and Mrs. Beaumont Smith have secured backing to enable them to star next season, if they can get a suitable play. They have no plans for the rest of this season.

Lillian Kennedy expects to appear in a new play next season.

A good opera company wanted for 10 or 12 weeks commencing in June. Address H. L. Avcrill, Barre, Vt.

Kate Fursell opened her Spring season in *The Queen of the Plains* at the Front Street Theatre, Baltimore, on Easter Monday. The cast has been strengthened by the addition of Henrietta Berleau, who has herself been a star.

The City Directory, with Mr. Russell's company, did a big week's business at the Columbia Theatre, Chicago. Dan Daly, Charles V. Seaman and Fannie Johnston are new additions to the cast.



## THE HANDGLASS.

THE ACTOR AND THE HOTEL-CLERK.

Oh, the wild charge he made!  
Not that the actor paid,  
You need not be afraid,  
Not thus he blundered.  
"Charge it," he said, "to my  
Bill," and he winked his eye,  
But that young clerk was fly  
"Not much!" he thundered.  
"Pay, ere one step you go,  
Pay, or your gate will flow,  
What struck you, you'll not know,  
I am not all sundered!"  
His not to reason why,  
His not to make reply,  
His but to pay or die!

Sole part.

JEROME K. JEROME says of the stage sailor:  
"He does suffer so with his trousers. One of those days an accident will happen to those trousers and then he will be sorry that he didn't get a pair of braces before it was everlastingly too late."

WAVOFF.—"Did you receive any Easter eggs, Rahner?"

RAHNER.—"Yes, I produced my new play in Lonelyville, New Jersey, Easter week, and I received several during the first act."

WAVOFF.—"Did you get them behind the scenes?"

RAHNER.—"No—in the neck!"

The Brooklyn *Life* complimented a bicycle club theatre party on the "thorough decorum which they observed during the play." This is rich, and Brooklynese all over.

New York dime museum *commentaries* have an opportunity this week to see a young person who some time ago was cut in two by a circular saw.

"How did Galsome's cheek get cut in that way?"

"He had a quarrel with Smasher."

"I can't understand how Smasher did it."

"Why, Smasher is a museum freak who break stones with the palm of his hands."

## An Epitaph.

Here lies a man who wrote latter verse



For he did things on the square

He was neither fish nor fowl

But he might have been a great right 'un

A CERTAIN music magazine says that in the musical profession woman stands on a par with man. "A girl who has acquired skill in music," it says, "will elevate her environment, and her influence will be felt whether she live in the hamlet or the metropolis." This is no doubt true, but if she wishes her influence to be felt in a truly hair-raising way let her take a first flat in a block of apartment houses and practice five hours a day.

STAGGERB.—"Congratulate me, my friend! I have secured an engagement at a salary of \$500 per week, traveling expenses paid, parlor-car, valet, and costumes furnished by the management."

WINGERS.—"Do you sleep well, Staggerb?"

STAGGERB.—"I do."

WINGERS.—"I thought so, you lie easy!"

The Hoboken police inspect all theatrical fence posters before they are put up. The morals of Hoboken citizens must be preserved even if the police force has to be corrupted to do it.

PHINEMAN.—"Why is the theatrical profession like a strawberry basket?"

KNOWALL.—"Because the good ones always get to the top."

"Did you see Footlight's new Spring suit?"

"I heard it eight blocks off."

SOCIETY NOISES.—The James E. Reilly Association, which is called the 400 of Washington Market, will visit Harrigan's Theatre on the 31st.

The Boston *Times* says: "Frank J. Pilling has been ill in Philadelphia." There is nothing in the world so calculated to make a man (who has once been in New York) ill, as to be in Philadelphia.

JAMES C. DUFF's suit against Lillian Russell cost the prima donna \$2,000. But then Lillian is used to paying a good price for her suits.

The programmes of The Fakir say that it is "a three-act derrick, designed to elevate our too degenerate stage."

A PARADOXICAL critic writes: "Mr. Lee made a very bad villain, but of course a villain ought not to be good."

## A TONGUE PROVERB.

Many are called, but few scoop in the pot.

The Clemenceau Case was in Brooklyn last week and the fences were billed in letters

three feet high with "A VOICE FROM THE PULPIT" over an extract from a sermon which declared the play a powerful instrument for good. Beneath, in small letters was: "The studio scene at 9.30."

## STORY OF AN INJUNCTION.

Mrs. S. F. Gardiner, of Noroton, Conn., has filed a bill in the United States Circuit Court at Chicago to restrain Tony Farrell from producing *The Irish Corporal*. Mrs. Gardiner is the owner of the play and leased it to Farrell for the season of 1909-10. He was to pay a royalty of \$100 a week, which he failed to do. Mr. Gardiner, who was seen by a *Microw* reporter, said: "The action was taken in Chicago, Ill., but it was not so much for the non-payment of royalties as the mutilation of the piece to suit the whims of Mr. Farrell. When *The Irish Corporal* was first put on last Fall it was pronounced by managers, press and public to be a success. Since then, however, it has been distorted and the dramatic strength so weakened that it has grown gradually less and less popular. H. R. Jacobs says now it is positively bad. Probably Mr. Farrell would like to make a monologue of it. This would save the expense of salaries and he could play the piece alone." Mrs. Gardiner's attorneys do not wish to annoy any managers who have the play booked, but will allow it to run a short time until all managers are notified and given time to fill with other attractions.

Tony Farrell also has something to say in the matter. "Mr. Gardiner tried to freeze me out on a bluff contract," says Mr. Farrell. "According to this contract, which is supposed to have been made out by his wife, he claimed that I owed him \$2,700 on accumulated royalties of \$100 a week. Now, as I held a contract with Mr. Gardiner for a half-interest in the play, and as I never knew any such person as Mrs. Gardiner in the matter, I could not and would not recognize any contract in her name. Through the assistance of his brother, E. M. Gardiner, Mr. Gardiner brought suit against me in Chicago to recover the alleged royalty due. This contract has been pronounced a fraud by the United States Circuit Court, and I have been granted the privilege of appointing Charles A. Grod as receiver for *The Irish Corporal*, thus preventing Mr. Gardiner from molesting me for the balance of this season."

## OBITUARY.

Last Tuesday in Philadelphia Benjamin F. Jenkinson died, after an illness that lasted several months, of consumption. He was forty-three years old. He leaves a wife and child. Mr. Jenkinson was a native of Pennsylvania. He learned the printer's trade in Trenton, N. J., where he was apprenticed. He followed the craft for several years and at different times was employed in the government printing office at Washington and as foreman of the composing room of the *German Town Chronicle*. Coming to New York he found employment on the *Star*, then under Joseph Howard's editorship. When John Kelly bought that paper Mr. Jenkinson was retained as proof-reader. He was engaged on *The Dramatic Mirror* in 1879, as proof-reader and copy-editor, and held that position for eight years. He was an excellent proof-reader and had few superiors as a "condenser." He had a wide acquaintance among professionals.

Henry Holland died in Bellevue Hospital last Thursday night. Mr. Holland was thirty-nine years of age. He was married. Heart disease, accelerated by intemperance, was the immediate cause of death. The deceased actor has been seen in a number of excellent parts and was generally considered a very good actor. His last part was that of the Earl in Mr. Potter of Texas, when that play was done at the Star. The funeral service was held last Sunday afternoon at St. Chrysostom's Church. The body was afterwards taken to Woodlawn for interment.

## ABOUT MANAGER PROCTOR.

Quietly, unostentatiously, a man who was scarcely looked upon as an important factor in management a few years ago, has progressed to a position of great scope and influence in the business of theatricals. His rise has not been due to "napoleonic" tactics—napoleonism generally meaning noisy careers with quick endings—but to shrewdness, aptitude and legitimate enterprise. That man is F. F. Proctor.

Mr. Proctor began in a modest way, but he now controls eight first-class opera houses, in addition to his Twenty-third Street Theatre, which has been the scene of a number of successes during its two years' existence.

Mr. Proctor is a tireless industrialist. He is not a figurehead. His mind is the moving spirit of the whole list of theatres with which his name is connected. He personally directs the affairs of each one. Not a dollar is paid out or a contract made without his knowledge and approval. This plan naturally involves an enormous amount of hard work, but it is his theory that a thorough system, having a responsible and working head, is essential to the safety and prosperity of large enterprises.

His path has not been free from obstacles. He has had to overcome many difficulties that would daunt a man not blessed with pluck, perseverance, a sound judgment and a strong will. Now that he is "on top," so to speak, he applies himself just as closely to his manifold duties as he did at the beginning. He is a sharp disciplinarian, demanding strict attention to business from his employees, although he requires from none of them one-half the labor he himself accomplishes.

Mr. Proctor is modest. He avoids personal publicity and does not care to see his name coupled with anything except his business affairs. His qualities are appreciated by those that are brought in contact with him,

and there is no more popular manager in the country.

## COLONEL BROWN ROBBED.

Colonel T. Allston Brown, of Simmonds and Brown's Dramatic Exchange, met with a serious loss on Friday. While he and his family were at supper in his residence on West Twenty-fourth Street, a thief entered by the front door. Whether the door had been accidentally left open or a skeleton key was used, is not known. It is known, however, that the thief took with him Colonel Brown's waistcoat, and the contents of the waistcoat's pockets.

The contents included, among other things, a gold watch valued at \$250, which was formerly the property of Ben Porter. After Porter's death, Colonel Brown bought the watch. Hanging to the watch's chain were two Masonic emblems. One of them was of the Mystic Shrine. The other, which is massive, belongs to the thirty-third degree of Masonry, and was presented to Colonel Brown fifteen years ago. It had the marks of the double eagle and Knight Templar, and is said to have cost \$175.

Colonel Brown has no clues.

## ACME OF DRAMATIC JOURNALISM.

Large, Dab, Argus.

THE NEW YORK DRAMATIC MIRROR removed during the past week into its new offices at the corner of Broadway and Fortieth Street, its new home being quite centrally located with regard to the principal theatres of New York. The success and prosperity which has attended this journal is a fitting tribute to the enterprise and fairness which have characterized its management, and it is one of the brightest and most welcome exchanges that comes to the *Argus*' table. It represents the acme of high class dramatic journalism and is constantly adding new features, the latest being "The Woman's Page," devoted exclusively to women of the stage, and written solely by women. The Christmas number of *The Mirror* was without exception the most beautiful and attractive holiday periodical of the year, the contributors being mostly well-known members of the theatrical profession and people associated with the dramatic art, and the illustrations being notably fine.

## PROFESSIONAL DOINGS.

Mrs. E. L. Thrope joined the Ullie Aberston company last Monday.

WILLIAM BUCKLEY has signed with the U. S. Mail company for next season.

MARIE REEL has joined Jules Gran's opera company as prima donna.

J. W. HOBSON has joined Fitzsimmons' Fashions company.

EMILY STONE will not be a member of A Straight Tip company next season.

HESLIANY to book companies for Western territory is being shown by managers. This is because of the excessive railroad rates in that section.

More large companies than ever are going on the road next year. They are popular in "one-night stands," where the local managers believe that nine people go to the theatre to laugh where one person goes to cry.

AUSTIN and MAX go on the road in two weeks with their burlesque and specialty company for a tour of the Northern Lakes. New people and new printing have been added, and a successful trip is anticipated.

W. E. FLACK has been engaged as representative of Gertrude Norman, the English actress. The Spring and Summer tour will open April 16.

AUGUSTUS PETER says that the audiences which see *The Power of the Press* continue to be large. There was a falling off at the box-office of \$500 the night of Barnum's parade, but the receipts rose the next night.

CHARLES FROHMAN's stock company left the city on Sunday for Cincinnati, where it performs Men and Women this week, and opens its first traveling season. Men and Women will be acted during the entire tour. The company will return to New York next October for the Winter.

LAURENT HOWARD, for several seasons business manager of the Lee Avenue Academy, in Brooklyn, has resigned his post, the resignation to take effect at the close of this season. Mr. Howard will become the manager of the new Bedford Theatre, which A. C. Richards is to build on South Sixth Street, near Bedford Avenue. The opening will take place on Sept. 1.

*The Dramatic Mirror* is making a determined fight against play-pirates, and many reputable managers have joined in its efforts to suppress this peculiar class of thieves. — *New York Evening Call*.

H. PERCY MILLER, of Lothrop's stock company, netted \$500 by his recent benefit. On April 6 Stella Chase Ainsworth, of Mr. Lothrop's forces, will benefit at Providence.

MARIE DE BOARNE, a well known burlesque performer, who was out West with the Mabel Francis Burlesque company, was shot and instantly killed last Friday at Spokane Falls, where the company was filling an engagement. She was killed by mistake, a gambler, maddened by drink, having aimed at another woman while the performance was in progress. Two other women were hit and wounded.

FRANK GREENMAN has joined Harwin's Little Lord Fauntleroy company for the spring season.

GEORGE CROWEY is playing Hobbs, the grocery man, in Little Lord Fauntleroy.

The corner stone of Lester Victor's new Opera House at Greenwood, Miss., was laid on March 24. Manager Victor will be in New York early in May.

LAWRENCE HANLEY was discharged from the Booth-Barrett company a few days ago. His place is taken this week by Beaumont Smith.

ZOE GAYTON's pedestrian trip from San Francisco to New York ended at four o'clock last Friday afternoon. She won her wager with thirteen days to spare. Miss Gayton will organize a company and play back to 'Frisco, following the same route by which she came.

*The California Dramatic and Sporting News* has ceased publication. So has the *Spirit of the South*.

HOWARD writes in the *Press*: "Dr. T. S. Robertson, in an interview in *The Mirror*, says actors are poor pay, but actresses are too sweet to live. The *Mirror* prints a first-rate picture of the Doctor, who is rated A No. 1 in all lines of intelligent activity."

The case of Arthur Bacre against Mrs. Carter and David Belasco for breach of contract, will come up next month. Some interesting developments are promised.

CARRIE NEILSON has joined We, Us & Co. for the rest of this season.

EDMUND M. REIMER, the author, is seriously ill at his house in this city.

F. E. DAVIS, the opera and concert manager, has just returned from Europe, after a successful tour of two years.

HENRY M. STANLEY, the African explorer, is in a rage. His little Zanzibar boy Sardi, was ordered out of the California Theatre, San Francisco, last Sunday week on account of his color. On the boy remonstrating the usher is said to have kicked him down stairs.

LIDA M. MILLAN, who is playing leading business with the Edman Arden company, is another victim of the grip.

MR. and MRS. KENDAL will open a two weeks' engagement in New York at Palmer's Theatre on April 13. During the first week they are to appear in *Weaker Sex*, *A Scrap of Paper*, *Impulse*, *The Queen's Shilling*, *The Ladies' Battle* and *A Happy Pair*. Their repertoire for the last week includes *The Iron Master*, *The Money Spinner* and *Uncle's Will*.

EDITH NEALE is the new soubrette of Kate Purcell's company.

CHARLES A. GARDNER has captured Buffalo. Commenting on his recent engagement in that city, the *Comet* says: "That jolly, sweet-singing comedian, Charles A. Gardner, has a new comedy, which not only embraces the picturesque, but the romantic as well, and these elements, combined with good situations and comedy lines, make an entertainment that will meet the popular demand of the public."

A PLAY of Southern life in ante-bellum times, written by a Southern woman, is to have a Broadway production shortly. The title is *The Beautiful Slave*.

An application for a charter for a lodge of Elks was sent, last week, from Parkersburg, W. Va., to the District Commander at Wheeling. It was signed by forty representative citizens. It is expected that the new lodge will be established early in April.

Four comedians have been specially engaged for *Dangers of a Great City*.

CLARA MORRIS' manager announces that the star's engagement this week at the Columbus Theatre, Harlem, will be her only appearance in New York this season. Camille will be presented on Tuesday and Thursday nights. Odette will be acted the other nights, and at the Saturday matinee.

J. M. HILL'S Ship Ahoy company left Providence last Sunday at 11 A. M. on a special train for Chicago, where it opened Monday night at Hooley's Theatre. Mr. Hill made arrangements for the newspaper men of the principal places through which the train passed to come aboard and partake of a collation. In spite of the fact that it was Holy Week, the business of Ship Ahoy in Providence is said to have been very large. The other Ship Ahoy company, which played for eleven weeks in Boston, started Monday on the New England circuit at Lawrence, Mass.

JOHN W. VOGEL, business manager of *Primrose and West's Minstrels*, will direct the tour of Al. G. Field's Minstrels next season. Mr. Vogel will sail for London about May 12 to engage novelties for the Field organization.

WILL G. MACK writes from Hancock, Montana, that Hi Henry's Minstrels are playing to packed houses, and that, in consequence of this prosperity, the "lady in white" walks regularly on Tuesday, to the great satisfaction of the "thirty stars" of the company.

CHARLES FROHMAN, who has been spending a week in Washington, says that W. W. Rapley, the manager of the National Theatre, is going to have things well in hand next season. Mr. Rapley has taken the Academy of Music in Washington, for which he has secured a five years' lease. The theatre is to be thoroughly reconstructed during the Summer. Considerable money will be spent on the decorations, which will be under the direction of W. H. Day, of New York. Manager Rapley proposes to make the Academy first-class in every respect. It will be managed in connection with the National Theatre. Arrangements are now in progress to have the new house opened by Charles Frohman's stock company in Men and Women. Fifteen weeks have already been filled with strong dramatic and musical attractions. Mr. Frohman speaks highly of the location and believes that Mr. Rapley will prosper in the new theatre.

## DINING CARS ON ROYAL BLUE LINE.

The Pullman Company is now operating a Dining Car service via the Royal Blue Line between New York, Philadelphia, Baltimore and Washington on the famous five-hour train, leaving New York 11.30 A. M., arriving Washington 4.30 P. M., and on the fast Express leaving New York 3.30 P. M., arriving Washington 9.35 P. M. These cars were built expressly for use on the Royal Blue Line and the high standard of service, for which the Pullman Company is celebrated, will be fully maintained. Station foot of Liberty Street.



## THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY.

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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### CURRENT AMUSEMENTS.

BOJOU THEATRE—The Nomine, 8 P. M.  
BROADWAY THEATRE—Cleopatra, 8 P. M.  
CASTRO—Tom Swisher, 8:15 P. M.  
FOURTH STREET THEATRE—After Dark, 8 P. M.  
GRAND OPERA HOUSE—The Two Orphans, 8 P. M.  
HARRISON'S THEATRE—Helen and the Duke, 8 P. M.  
M. J. JACKSON THEATRE—The Duke, 8 P. M.  
ROBERT AND HILL'S—The Duke and the Duchess, 8 P. M.  
LYCEUM THEATRE—Nathan, 8:15 P. M.  
HARDON'S THEATRE—A Lady's Secret, 8:15 P. M.  
NEW PARK THEATRE—A Nightingale, 8 P. M.  
SABON'S THEATRE—The Duke and the Duchess, 8 P. M.  
PEOPLE'S THEATRE—The Duke and the Duchess, 8 P. M.  
SHOOTER'S THEATRE—The Duke and the Duchess, 8 P. M.  
STAR THEATRE—The Duke and the Duchess, 8 P. M.  
TONTASTOR'S—The Duke and the Duchess, 8 P. M.

### A PREDICTION.

THE farce-comedy craze is running riot, and its influence was never so strongly felt as now. How complete is its hold upon managers, who think they see in it certain pecuniary productiveness was indicated by a prominent manager from a neighboring city who came to New York, a few days ago, for the purpose of securing an attraction to fill a date unexpectedly canceled. "What sort of attraction do you want?" asked the booking-agent. "Anything, so that it be not—the worse for the more money it will draw," said the manager.

But, in spite of the extraordinary popularity of the farce-comedies—or, correctly speaking, the farcical-absurdities—signs are not wanting that their day is drawing to a close.

The press is growing restive and is voicing the impatience that has begun to extend among the public. A number of companies, performing pieces of this class, have met with disaster, and several that were formerly successful give evidence of that form of weakness which has its origin in waning patronage. The "winners" are coining money, it is true; but we must not forget that for every "winner" there are five losers. The losers make less noise, however.

We will venture a prediction, in this connection, which one year will serve to fulfil. By next April the farce-comedy craze will be as dead as a door-nail—a thing of the past. The fact that scores of new ventures of this description are preparing to enter the field next season serves to strengthen our conviction, for they will hasten the reaction that is setting in.

Farce-comedy in reason will always be a profitable form of theatrical enterprise. It is suited to the tastes of a large portion of the American public; it is, in its present development, an American growth, and it forms a happy medium for the exhibition of certain unique personalities that would be sadly out of place in the legitimate dramatic field. But it has been absurdly overdone. The popular madness will not last much longer, and when the change comes it will be final and complete.

### THE ONLY SURE REMEDY.

THE man who steals a book containing the text of a play is a thief. He can be arrested, tried, sentenced and imprisoned. The man who steals the words of a play, writes them down, and causes them to be represented is a thief. But he cannot be arrested, tried, sentenced and imprisoned.

And yet the man who produces the stolen play commits a greater private and public wrong than the other thief, and there is no appreciable moral difference between the two acts of dishonesty.

Thefts of plays are constantly occurring. Scores of companies are appropriating valuable dramatic property every season, while rascals openly engage in the business of procuring successful pieces and publicly advertise these wares for sale. The civil courts, where redress and protection are presumably afforded, furnish neither the one nor the other. The defective domestic copyright law and the common law are inadequate and practically inoperative. The play-pirates, and the dealers in piratical supplies, defy the courts and laugh at the abortive efforts of the men they rob to secure justice.

When the friends of international copyright finally induced Congress to amend the existing statute so that foreigners should no longer be filched of their literary products, and when that body had modified and tinkered and crushed the spirit of honesty out of the bill in order that it might not bear too heavily upon American publishing thieves, naught was said and naught was done to remedy the crying evil of play-piracy from which our authors and managers have suffered for many years.

There was no thought given, during the preliminaries to that niggard enactment, to the needs of playowners. It was as much as Congress could do in several successive sessions to recognize the principle of *meum* and *thuum* in literary property. Our approved good masters of the House and our most potent, grave and reverend signiors of the Senate grasped the subtle point of that one principle only after a terrific struggle, which left them exhausted. To hope that they will in the near future prepare their receptive intellects for a further consideration of the question in respect to the urgent need for special legislation in behalf of American playwrights and playowners is to hope wildly and against the evidence of reason.

The penalties prescribed for infringement of copyright are absolutely ineffective. What does your experienced pirate care for injunctions, that cost the man he wrongs time and money, and that can be escaped by departure from the district in which the court has jurisdiction? What terror is there for him in a suit for damages, knowing well that he is pecuniarily irresponsible and that it would be as easy to squeeze blood out of a stone as to collect a judgment from him?

The duty of our lawgivers in this matter is clear. It lies in the direction of an amendment making the penalty of violating dramatic copyrights sufficiently severe to prevent the practice. The imposition of a monetary penalty has been found useless. The amendment should constitute the offence of play-piracy a misdemeanor, punishable by a fine and imprisonment. The question of constitutionality would not enter into the deliberation on such a measure, inasmuch as the penalty now provided is punitive. It would not involve a change of principle, but simply of degree.

THE MIRROR suggested this alteration several years ago. The late ROSCOE CONKLING weighed it in all its phases and agreed with us that no other plan was likely to prove efficacious to break up play-piracy, and his opinion was coincided in by several eminent statesmen and lawyers. It may be a long time before remedial legislation is obtained, or before the class most interested makes a strong and concerted effort to obtain remedial legislation, but when that time comes the method we have advocated will undoubtedly be adopted.

SPEAKING of the scope and duty of the American dramatist, HENRY C. DE MILLE said to the audience at PROCTOR'S last Saturday night: "Let him cease to draw his inspiration from the past; let him deal with the tremendous present." That is precisely what we wish the American dramatist to do, but that is precisely what he seems incapable of

doing. Mr. DE MILLE might have added that in dealing with the tremendous present the American dramatist cannot succeed, in the art sense, unless he masters and profits by the formulated experience of the glorious past.

### PERSONAL.

RUSSELL.—Lillian Russell is the owner of a bouncing Chinese pug dog.

CRANE.—William H. Crane's new cottage at Cohasset, which will be completed this Spring, will cost \$125,000.

AMBER.—Mabel Amber, Nat Goodwin's leading lady, has recovered from her long illness. On Monday night she resumed her place in the cast of *The Nomine*.

EDWARDS.—James L. Edwards, formerly of the *Hands Across the Sea* company, is now playing the part of Louis Percival in *Jim the Penman*.

EVANS.—Lizzie Evans rested, last week, in Cincinnati. Her season will continue ten weeks. She will produce a new play in May at Pope's Theatre, St. Louis.

BOOTH.—Agnes Booth has been indisposed the last few days owing to the prevalent epidemic, the grip.

SHANNON.—Lavinia Shannon, who has been with Thomas W. Keene for the past two seasons as leading lady, has been secured by Manager Augustus Pitou for next season. Miss Shannon will play Julie Seymour in *The Power of the Press*.

HATTON.—Next Monday evening Joseph Hatton will read a paper before the Goethe Society, at the Hotel Brunswick, on "Novels and Novelists." Mr. Hatton is singularly qualified to speak interestingly on this subject, not only because he is a successful novelist himself, but because he has enjoyed the friendship of such writers as Collins and Reade, and his personal recollections of them are large and varied.

HILL.—Jenny Hill entertained the many new friends she has made in this city at supper on Tuesday evening of last week. The affair, which took place at the Hotel Hungaria, was merry and memorable.

ORMONDE.—Eugene Ormonde, of the Lyceum Theatre, has been presented, by the Philosophia Society, with a set of Shakespeare, and by an unknown admirer, with a ring set with a ruby and diamonds.

GRIP.—Fred Williams, the stage manager, W. H. Day, the scenic designer, and Mrs. Thomas Whiffen, the actress, all of the Lyceum Theatre, had the grip last week.

BEHRENS.—Charlotte Behrens, Robert Mantell's leading lady for three years, has been engaged by Mr. Mantell for the new company he is organizing.

CLEVES.—Lillian Cleves, who has decided to return to active professional life after three years devoted to mingled travel and rest, is negotiating with Richard Mansfield for his Summer engagement at the Garden Theatre. By the way, Miss Cleves will play the title role in *Young Mrs. Winthrop* at a benefit performance in the Lenox Lyceum on Wednesday night.

KENDAL.—Mr. and Mrs. Kendal will give in Philadelphia a special performance, the money made at which will go toward endowing a bed for the dramatic profession in a Philadelphia hospital.

CASTLETON.—Kate Castleton, during a performance of *Faust* up to date in Philadelphia last week, was taken suddenly ill. She has been confined to her bed.

O'CONNOR.—Tragedian James Owen O'Connor made a farewell speech on the last night of his engagement in Washington. A shower of vegetables, hurled by a band of arch-conspirators in the gallery, interrupting his flow of eloquence, Mr. O'Connor wittily observed, in parenthesis: "Waste not, want not."

PENNOYER.—Augustus Pennoyer says that this will be his last season on the road. He has been in the theatrical profession for many years, as prompter, actor, stage manager, business manager and agent. He is now with Roland Reed.

BROOKS.—Helen Brooks has closed with Brady's Clemenceau Case company and has signed with the *Alone* in London company for a season of ten weeks.

OMMELT.—Last week THE MIRROR inadvertently omitted to say that the portrait of Julia Marlowe, printed on the title page, was from a photograph by Falk, duly copyrighted. Mr. Falk courteously consented to its appearance in our columns.

STURGES.—Little Lucille Sturges, "the Georgia Sunbeam," appeared in the benefit performance at the Union Square last Sunday night and won much applause.

BURBANK.—George C. Burbank, Charles Frohman's secretary, was in Washington last week looking after the affairs of Mr. Wilkinson's Widows.

DE MILLE.—Henry C. DeMille referred to Mr. Wilkinson's Widows as an American play, in his speech on the last night of Men

and Women. Where does Alexander Bisson come in?

BOOTH.—It is almost settled that Edwin Booth will, after the present season, retire permanently from the stage.

### FROM THE TAVERN TABLE.

While Mr. Kendal was in Boston he was "suppered" by the Tavern Club. T. R. Sullivan, the bard of the evening, read the following original verses, dedicated to the guest.

When, before the cauldron's flame,  
Slaves to the witches came,  
And its bubbles boiled away,  
Still the sisters bade him stay;  
Like a show they brought to pass  
Kings, reflected in a glass.

Through the Tavern, like a show,  
Kings have come, and Kings will go;  
Loftiest of art's lineage,  
Hero, poet, seer, and sage;  
Still departing from the door,  
Still the glass shows many more.

Lo! to-night our taper shines  
For the art of fleeting lines;  
Of our guest the vanished trace  
Only memory can replace.  
By what spell when he departs  
Shall his image fill our hearts?

How shall we this presence hold  
In the days when we are old?

Which, of all his titles won,  
Phylax, Pygmalion,  
Trevor, Crutcheon, Ira Lee,  
All he was, or is to be?  
Which of these, when each is best,  
Best befits the regal guest?

Al! the best that art reveals,  
Time, the thief, remorseless steals!  
Something dearer than his fame  
To the Tavern with him came;  
In the Tavern, to the end,  
Call him comrade, kinsman, friend!

Friend, may all our hearts can do,  
Kind us closer, still to you!  
If in life's upstriding track,  
Wave on wave shall bring you back,  
Through the Tavern, like a show,  
Kings may come, and Kings may go!

So shall we this presence hold  
In the days when we are old!

### THE BACKER BACKED.

Mrs. Berlan-Gibbs is again annoyed. Indeed, she is incensed. She said to a representative of THE MIRROR:

"There have been so many stories of squabbles for salary and of angry words by the actors in *Love and War* that I want, through THE MIRROR, to have the facts, as far as I know them, made clear.

"In the first place, as your paper has already published on my authority, I am not the backer of the play. I will add that it was with the money I lent Mr. Wallis that he secured the Garden Theatre. He agreed to refund the money to me, and I hold his note. I aided Mr. Wallis because he was represented by an amiable friend, in whom I had confidence, as being financially sound.

"The last night of the play, Robert N. Hickman and Norman Campbell refused, after the first act, to continue their parts unless their salaries were paid on the spot. T. Henry French was appealed to by Mr. Wallis, but he refused to interfere. The curtain had been down twenty minutes. The audience was becoming impatient. In order not to make a scandal, I myself promised to pay the two men their salaries on Monday. Mr. Campbell said that would be satisfactory. Mr. Hickman, however, asked if my word was the only guarantee. I replied that that had always been considered sufficient. He refused to take it. Mr. French, who overheard the conversation, rated Mr. Hickman soundly, and kindly cashed my cheque. At the close of the performance I paid the men. I did this simply because I was sorry for the manager's distress."

"I am weary," continued Mrs. Berlan-Gibbs, "of having my name coupled with the affairs of *Love and War*. I am sorry for Mr. Wallis, because he has been extremely unfortunate. The trouble, in brief, is that the person who had agreed to furnish the funds to him for the production backed out at the last moment. This left Mr. Wallis in a bad way. The poor man has been driven almost to distraction, and I feel great pity for him."

It was stated in our last issue that the members of the *Love and War* company were wondering whether their salaries would be paid on Tuesday, the day Mr. Wallis promised to come to time. They are wondering no more. Mr. Wallis on that day met the members and told them he had been unable to secure the advance he had expected from his bank, but he would surely meet all claims on Friday. When that day came Mr. Wallis was again unable to pay. He said that the reports of the failure had impaired his credit and he could not raise or borrow the necessary funds in consequence. He asserted, however, that he would not rest until he had discharged the indebtedness.

It is said by members of the defunct company that when Mr. Wallis engaged them he claimed to have enough money in bank to pay all expenses for four weeks, even if there was not a dollar taken at the doors. He assured several of the cast that they would be wanted for four weeks.

The people rehearsed three weeks and played two weeks. They received salaries the first week, which was all they got for their five weeks' work.

### TOUR OF THE LAST WORD.

Frank Dietz announces that he has secured for the United States and Canada the entire rights of *The Last Word*, with the exception of the cities of New York, Boston, Philadelphia and San Francisco.

The play is an adaptation from the German of Franz Von Schoenthan and was performed over one hundred nights at Italy's Theatre.

The cast is to be made up of competent people, and will include Miss Fiolhoff Paget as the Baroness Vera. Mr. Dietz is now booking time for *The Last Word*, the tour of which will open early next season.



# THE USHER.



Memorandum: The latter call him, sweet. —LOVE'S LABOR'S LOST.

In Dr. Howard Crosby were strangely blended narrow Presbyterianism and liberal sympathy.

Unlike Beecher, he was not able to escape entirely from the austere influences that surrounded his youth. He simultaneously advocated beer-drinking by the working classes and preached the old cant about the theatregoing and round-dancing.

His heart warmed to the sunlight of charity, but his ideas stuck fast in the cocoon of Calvinism.

I remember in my university days that the collegians stood in awe of Dr. Crosby, who was our Chancellor. An invitation to meet him on a frosty morning in the dim and faded faculty-room was regarded in about the same light as a summons to the scaffold.

And yet, despite his grim exterior and his Presbyterian prejudices, he had a kind heart and a sense of humor, which if more ironical than genial, was keen, at all events.

The Chancellor's antipathy to anything and everything dramatic displayed itself even in his criticisms of the freshmen's elocutionary efforts.

It was the custom for two "freshies" to crucify themselves before the assembled faculty and students in chapel each morning, delivering poetic selections. The weird and woful exhibition made by these verdant recitationists afforded the sarcastic "sophs" a rich opportunity for guffing and the Democratic Chancellor an equally good chance to perorate their blushing efforts with sharp observations.

Dr. Crosby leaned to what may be termed the clerical style of elocution, and when a student showed a taint of theatrical method he always waxed severe.

One morning an unfortunate freshman, who had not yet grasped the Chancellor's requirements, selected for his exploit in chapel that favorite of youthful elocutionists "The Soldier's Dream."

He had been coached evidently by some teacher who impressed him with the idea of slurring the articles and possessive pronouns when they were not emphatic. Accordingly, he gave one of the lines thus:

"\* \* \* to the home of me fathers  
That welcomed me back."

When the beardless speaker retired to his seat, the Chancellor adverted to what he termed his "stagey" utterance.

"His pronunciation of the word *my* makes an entirely new reading of the poet, but the anatomical description of the soldier's welcome would imply that his dream partook of the distressing symptoms of a nightmare."

The new Actors' Association, formed for protective purposes by English professionals, has begun well. The first meeting in London was held a few days ago at the Lyceum Theatre, where and when a permanent organization was effected.

If the Association sticks to its legitimate objects and principles and does not become—as many actors' organizations do become—a mere instrument for personal ends or the aggrandizement of a clique; if it cons the chart of experience and steers clear of the shoals and quicksands of internal dissension, it will serve a worthy and beneficent purpose.

In connection with the London meeting it is curious to note that the Association passed a vote of thanks to the *Era* and other professional papers for their aid in starting the movement.

Inasmuch as the *Era* had industriously doused the preliminaries with cold water, and as the *Stage* had first suggested and then persistently agitated the idea, that action was rather amusing.

But the *Stage* stands in no need of formal expressions of gratitude. It accomplished most of the pioneer work and everybody knows it. The *Era* was entitled to no thanks in this matter, and the silly bawling to that antiquated journalistic waste-basket by the Association will serve only to satirize its apathy.

## THE REVUE D'ART DRAMATIQUE.

The *Revue d'Art Dramatique* for March 15, has just been received. The contents of this number are varied and interesting.

Victor Fournel contributes the first of two articles on "Un Auteur Fin de Siècle: Dancourt." C. de Casanova treats, critically and descriptively of Ibsen's latest work, "Hedda Gabler." Henry Arthur Jones' "Dancing Girl" is the subject of an appreciative paper from the pen of F. Blaise de Botry. Harrison Grey Fiske writes of "Dramatic Art in America." The critical department deals with recent Parisian productions, including *Passionnément*, *Musette*, *Camille Desmoulins*, *Paris Port de Mer*, *La Petite Poucette*, *Antonio père et fils*, and *De Fil en Aiguille*. In-

teresting notes and editorial comments complete the number.

Every person that desires to keep in touch with the dramatic world of the French capital—and he that does not remains in ignorance of that which is most advanced in stage art—should read the *Revue d'Art Dramatique*, the leading dramatic publication of Paris. It is published bi-monthly. The *DRAMATIC MIRROR* is the sole agent for the *Revue* in the United States. Single copies can be obtained at this office, where subscriptions are also taken.

## H. S. TAYLOR'S NEW EXCHANGE.

"You want to know something about the arrangements for my Dramatic Exchange at 38 West Twenty-eighth Street?" said H. S. Taylor to a *Mirror* reporter. "Well, they are progressing."

"Do you know that I originated the theatrical exchange and booking system? I did. That was in May, 1884, and I had desk room at 23 East Fourteenth Street. Of course, business was small when I started; but, like the peach of emerald hue, it grew and grew."

"On May 1, 1888, on account of ill health, I sold out to Klaw and Erlanger, promising that I wouldn't return to the business for three years."

"After that, as you know, I managed companies and established an agency for plays. I have, also, visited Europe and traveled all over America, gaining experience and knowledge of the wants of managers, actors and playwrights."

"I want to emphasize the fact that my new offices will be run on strictly business principles. There will be three offices devoted to the booking of companies and theatres. My assistants will be experts, and an inquirer can find out at my Exchange in a few minutes what in the other exchanges it would take him hours to learn."

"I have taken the entire building. There will be an elevator, Edison electric lights, and a process to keep the air cool. The exchange will be on the first floor, and will be subdivided into glass compartments, so that managers who have desks with me can be seen but not heard."

"I will still have a department for the reading of plays. It will be in charge of a well-known stage director."

"Already I have a large number of managers and theatres secured, and prospects are very bright."

## MR. BRADY'S COMMANDMENT.

The bill-board passes for the play now at the Union Square Theatre read:

THOU SHALT NOT

PASS ONE.

W. A. BRADY, Manager.

This pass may not be as valuable as, at first, would appear.

## MR. MANTLE'S PLANS.

"As THE MIRROR has stated," said Robert Mantle, to a reporter, "my five years' contract with Augustus Pitou will end on May 9. We have had a very pleasant time together, and we separate with the best wishes for each other."

"After leaving Mr. Pitou, I shall go on the road for a week to play The Veiled Picture in order to have a smooth performance when I open at the Lyceum Theatre in this city on May 25. The Veiled Picture is a modern society play by Albert Roland Haven."

"My engagement at the Lyceum will last four weeks. When it is over, I shall go to my cottage at Shelter Island and take a needed rest."

"My regular season will open on Sept. 1. The tour is already well mapped out. I intend to appear in a repertoire, which will be The Veiled Picture, Othello, Hamlet, Monbars, The Corsican Brothers, the Marble Heart and the Lady of Lyons, and I have in my trunk two plays by American authors."

"I wish," continued Mantle, "that dramatists—and I am speaking especially of the young and ambitious ones—would be more thoughtful in the selection of their characters, scenes and incidents. I have many plays sent to me, and many of them have absolutely absurd features. Why, only the other day a play was submitted to me which had in the first act alone ten scenes! In the fifth scene, a stage coach comes down the Rocky Mountains and the action which has to do with the play takes place inside the coach. That is only one of the many instances of the ridiculous situations that come under my notice."

"I want it to be known that I shall be glad to produce new and original plays, provided the events in them are possible and effective."

"Why is it," demanded the actor, becoming earnest, "that in Paris and London more new plays are produced than in New York? One reason is because abroad the dramatist and the actor come together frequently and often know each other intimately. They meet constantly in the clubs and can compare notes, so that the dramatist knows what kind of a play and what kind of a character the actor requires. While here—how is it?—The author has perhaps never met an actor and has never been behind the scenes, and does not know one iota about stagecraft."

"Still," added Mr. Mantle, "the dramatist often becomes successful in spite of obstacles, so we will hope for him!"

THOMAS WOOD, the author, proprietor and manager of Two of a Kind, writes to deny the statement made in last week's *Mirror* that David Peyser had sold his interest in Two of a Kind. Mr. Wood says that Mr. Peyser was engaged by him as an advance agent only, and has been discharged from that position, and that he has no interest whatever in the play.

## GOSSIP OF THE TOWN.

MR. AND MRS. KENDAL will appear on April 13 at Palmer's Theatre.

A FEW days before Pauline L. Allemand sailed for Europe she gave a recital for Anna Lankow's pupils in the class room of that teacher on Fourteenth Street.

THE Blue and the Gray company closed a season of thirty weeks on March 21 at Reading, Pa.

AUGUSTIN DALY's company has just been reinforced by two new recruits, John Craig and Collins Kemper. Both actors have been with MacLean and Prescott this season.

HARRY HARWOOD, at present identified with Shenandoah, has been engaged by Charles Frohman for his stock company next season.

J. H. COOK, who played the leading heavy part in Uncle Hiram, closed a thirty weeks' engagement with the company performing that piece on March 14.

FRANK LEIDEN will close with the Ullie Akerstrom company at Buffalo on Saturday.

THE new Girard Avenue Theatre, at Philadelphia, was thrown open for inspection last Thursday evening, when Manager Matt R. Snyder received the congratulations of scores of friends and well-wishers.

SEVERAL new songs and dances, and new stage effects, are introduced in U and I at the Standard this week.

DAVID is working early and late on the costumes for Old Heads and Young Hearts, which is to be produced on Monday at the Lyceum.

FLORENCE FRANTON, formerly leader of the coryphées in the ballet at the Metropolitan Opera House, has been engaged as the premiere for the feather-duster ballet in U and I.

THE mother of Charles Walcott, of the Lyceum Theatre, died March 26. In consequence, Mr. Walcott retired temporarily from the cast of Nerves, and Walter Bellows played acceptably the part of Buxom Brittle.

MRS. KENDAL on the afternoon of April 17 at the Lyceum Theatre will read selections from As You Like It for the benefit of the Normal College Alumnae.

A BENEFIT performance will take place at the Lyceum Theatre on the afternoon of April 21. It will be given by the members of the Twelfth Night Club.

Dangers of a Great City, the latest and greatest of all comedy-dramas, is

FREDERICK BOND and Maud White, who appear in Mr. Wilkinson's Widows, will be members next season of Charles Frohman's company. Others engaged by Mr. Frohman for next season are Elsie De Wolfe, Cyril Scott and Sidney Drew.

THE Kendals played at Proctor's in Hartford, on March 26, to \$1,500. The booking for Sarah Bernhardt's appearance in that city April 1, is said to surpass all precedent.

KELLAR, the magician, is doing a good business on the Eastern circuit.

THE famous United States Marine Band of Washington, is going to Rochester on April 5 to give a concert at the Lyceum Theatre.

HENRY C. DE MILLIE is completing his play for Charles Frohman's stock company. The title will be The Lost Paradise.

FRANK E. HEWITT joined the Ullie Akerstrom company for the rest of the season at Cleveland, Ohio, on March 23.

A FAIR REBEL will close a successful season of thirty-six weeks on April 15.

MAX ZEILLNER, who has been Robert Mantle's business manager under Augustus Pitou for three years, will go in advance of the same star next season.

THE second annual entertainment for the Treasures' Club of America, which will take place at the Broadway Theatre on April 12, is likely to prove one of exceptional brilliancy. The programme will be announced later.

COLONEL ROBERT G. INGERSOLL, by general request, will repeat his lecture on Shakespeare next Sunday evening at the Broadway Theatre.

THE statement that Lem H. Wiley, manager of the Grand Opera House at Peoria, Ill., has induced the managers of theatres at Bloomington, Springfield and Decatur to place their bookings in his hands, is most emphatically denied by these gentlemen. Manager Haines, of Decatur, has for years assisted managers of first-class attractions in arranging routes for Central Illinois, and Manager Chatterton, of Springfield, is also well-known among the profession.

FRANK CURRIER and Sadie Stringham left for Australia, via San Francisco, on March 25. They are under engagement to McMahon to appear in The County Fair in the colonies. Mr. Currier will play Otis Tucker and Miss Stringham Abigail Fune.

CHARLES FROHMAN's stock company will make a tour of the principal cities and return to Proctor's Theatre, in this city, next season for the Winter. Preliminary to the return of the stock company, Mr. Frohman will present Sardou's Thermidor.

HATTIE ANDERSON has resigned from A Part of Jacks.

LILLIAN VANE denies that she intends to resign from the All the Comforts of Home company.

GRANDER BAND gave a sacred concert at the Columbus Theatre on Sunday night.

J. ALFRED BROWN, the dramatic agent, has engaged the company to support Robert McWade for a Spring tour in Rip Van Winkle. The cast will include Edward Knott, J. H. Cunningham, Edward Clifford, Joseph Totten, Emily Edwards and May Richards. J. W. Palmont will be the advance agent. The tour will begin on April 6.

ROBERT HARRISON left this city, last Saturday for Denver, where he will join All the Comforts of Home. It is said that this organization has been doing a large business through California.

U and I will run out the season at the Standard Theatre.

LAST Monday new melodies, dances and effects were introduced in A Straight Tip. Two new sets of scenery were also seen for the first time that night. The audience was presented with an *édition de luxe* of the farce.

THE My Jack company will close in the early part of April, after a prosperous season of thirty-two weeks. Nearly all the time for next season is booked in week stands.

EUGENE CASTELBERG, now associated with Sydney Cludley, was a pupil of Robert at the Grand Opera House, Paris, and of Genivet, of Lyons.

BROOKS AND DENTON, the popular banjists, will give their concert at Chickering Hall, on April 3. There will be one hundred banjo and guitar players in the entertainment, while Mabel Stevenson and other soloists will appear.

C. R. GARDINER, reports a peculiar case of play-piracy. A member of his Only a Farmer's Daughter company took 800 lithographs and some costumes and properties belonging to the management and joined a "repertoire" company, which welcomed him and his stealings with open arms. Mr. Gardiner threatened proceedings and the manager forthwith returned some of the appropriated goods, but retained the lithographs, probably for his own use.

THEO. BENDIX denies the report that he is to give up his post as leader of orchestra at the Boston Globe to accept a similar position at the new Empire in Philadelphia. It is Mr. Bendix's father who will assume control of the Empire's musical department.

THE Carleton Opera troupe closed its season of seventy-eight consecutive weeks in Philadelphia last Saturday night. The company, after a four weeks' rest, will begin a Spring and Summer season at Albough's Grand Opera House, Washington, on April 27. This engagement will extend over a period of two months, and then another of the same length will be played at Buffalo. Several new operas are in rehearsal.

IN August next M. S. Robinson will assume the management of the Star Theatre at Buffalo, under a five years' lease. Meantime the house will remain under the direction of its proprietor, Emanuel Levi. Existing contracts for next season will be carried out by Mr. Robinson, who will play only the best attractions. He has engaged Simon Fleischmann, the well-known journalist and lawyer, to continue in his present capacity as business manager of the Star.

FRANK E. AIKEN is once more seen daily at The Players. He returned to the city last week, having finished his season with the Little Lord Fauntleroy company. Mr. Aiken has successfully played the Earl for three seasons—ever since the company was formed by T. Henry French, in fact. He has several offers for next season, but he is in no hurry to sign.

CHIDLEY AND CASTELBERG, the scenic artists, have opened an office at Gustave Frohman's Exchange.

OLIVER BARON'S Plunger company closed at Milwaukee on March 27 after a most successful season. New printing and new scenery are to be prepared for next season's tour.

OSCAR's engagement at the Eden Musée ends with this month. As soon as it is concluded, she will sail for Europe.

FRANK AIKEN, Russell Bassett, Thomas Doyle, R. F. Cotton, Harry Bell, Isabel Morris and Helen Bancroft are in town and "at liberty."

A HERFOMANCE, of Young Mrs. Winthrop, by professionals, will take place to-night (Wednesday) at the Lenox Lyceum. It is for the benefit of the Hebrew Orphan Asylum. The cast includes Lillian Clives, Minnie Dupree, Julia Stewart, Ethel Douglas, Layton Baker, James Cooper, Walter Woodhall and John Stiller.

According to reports Von Vonson continues to prosper.

THE management of The Plunger company next season will be the same, although there will be several changes in the cast. The company is booked solid until May, 1902. At the close of The Plunger's present season, Mr. Harrison will assume the management of D. K. Higgins' Kidnapped company, which will open on April 5.

LUCILLE STURGES, the little eleven-years-old soubrette from Atlanta, is studying singing and dancing in this city, and appearing for benefit performances. At the Five A's performance in the Broadway she won half-a-dozen encores and applications are coming to her constantly to appear. Lucille is said to have a good deal of Lotta's quaint and charming quality. She will regularly debut as a child actress before long.

OWING to the activity of the authorities of Norfolk, Va., in suppressing obscene theatrical show bills posted throughout the city, the variety exhibitions at the theatre in that place are reported to have fallen short of the expectations of the masculine audience there assembled. During the past week the bill-board men have made quick work covering up the offensive posters, under the orders of the Mayor and Chief of Police. Hereafter the police department will pass upon the nude in art as represented on theatrical paper. The Philadelphia police the other day gathered up all the posters of a burlesque company and carried them to the city hall, where they were deposited with their faces to the wall. Director Stokely was indignant about one picture in which one hundred fairies in flesh colored tights were represented as paying homage to a nude queen. He expresses his determination to seize all such pictures as may be publicly exhibited and let the theatre managers fight him in the court if they should choose to do so.

DORÉ DAVIDSON and Wamie Austen are entertaining a very flattering offer to produce Guilty Without Crime in London after May 5.



## LETTERS TO THE EDITOR

KITTEN SHOEDS' PLAYS.

PHILADELPHIA, March 26, 1892.  
To the Editor of the Dramatic Mirror:

Nuba Hill	H. M. Marham
Judge Bessinger	T. J. Jackson
George Gary, the schoolmaster	E. L. Lee
Julian Walters, a Mexican	E. L. Bann
Templeton Page, a snide manager	E. H. Soy
Bummer Smith, father of Clip	F. L. Miles
Tom Brown, a miner	Jacqueline Penn
Clytie Morphet	Rose Adell
Mrs. Smith	Theresa Newcomb
Clip, wait of Smith's Pocket	Kirtie Rhoades

ACT. I. The Stanislaus Hotel. II. Smith's Pocket. III. The Court-room Scene. IV. Chip's Home.

The Payson Comedy company, which is ravaging through Kansas, includes Dad's Girl in their repertoire, "by permission of E. J. Swartz, author." No such permission has been given, and the case is simply another one of thievery. E. J. SWARTZ.  
Author and owner of Dad's Girl.

HUDSON, N. Y., March 26, 1894.  
To the Editor of the Dramatic Mirror:  
SIR—On Friday, the 20th, the Kittle Rhoades company played *Polly* at the Hudson Opera House. As presented here this play is entirely distinct from Deak's sketch, both in plot and dialogue.

The play opens at the home of Polly's uncle, who has married a woman already the wife of another man who urges her to this false marriage in order to secure the Squire's money. Because this is not forthcoming the husband threatens to expose the cheat and produces their former marriage certificate as proof of his story. Polly, to save her uncle from the disgrace and sorrow of learning that his wife is false, declares the marriage certificate to be

In the second act the uncle demands to know the name of the person whom Polly claims to have married. Polly is at a loss to answer this question, when Haskell, an honest card player, and capable of leading a better life, says that he is the man.

In Act III Polly has been driven from her uncle's home and lodgings have been furnished her through the kindness of Hassel. A thunder-storm arises. The villain of the piece attacks Hassel and a flash of lightning kills him and renders Hassel blind. The curtain falls on Polly dragging Hassel from the burning building. The fourth act exposes the deception; Polly is welcomed home and gives her heart to Hassel.

It appears from this synopsis that the plots of the two plays, *Polly* and *Dad's Girl*, are entirely different. I have seen *Dad's Girl* as played by Vera and Fred Williams, and can say that the dialogue in it does not resemble that in *Polly* at all. The only similarity is in the general nature of the act, where Fred uses the phrase "Dad's Girl" once and then "ow!" The character of Dad in *Polly* is a light and unimportant part, representing a weak-minded man, who is the laughing stock of the village—a very different part from Fred Williams' Dad.

I remain very truly yours,  
HARRY W. ALLEN,  
Correspondent INDIANATIAN MIRROR.

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SAYS THERE IS NO "COMBINE."

DECATUR, Ill., March 27, 1905.  
To the Editor of the Dramatic Mirror:  
SIR—In your article in last week's issue headed "Illinois Managers Combine," you were misinformed.  
Will you be kind enough to state that no such combine exists, and that parties wishing to book this city will please write me direct.

And oblige, truly yours,  
F. W. HAYNES,  
Manager Grand Opera House.

— — — — —

London managers, playwrights and actors are protesting energetically against the County Council being substituted for the Lord Chamberlain as theatrical censor.

The Paris *Liberte* thinks it is possible that the "tuffing" danger is overblown. It says that "receiving" note from the management of the symphonie asked it to state that the telephone at its box office of the symphonie was not working, owing to the excessive demands for places, and another note from the Nouveau Cirque stating that the telephone was on there owing to the same cause. This says the *Liberte*, proves that the telephone can do one and the same time, act in two very different

A friend told Henry Arthur Jones, the English dramatist, lately that he thought *The Middlemarch* the best play of our time. "I think I know of better," said Jones. "Some of Pinero's." "No," says Jones, "I was thinking of *Judah*."

### LETTER LIST.

The following letters await their answers at this office. They will be delivered or forwarded on personal or written application. Letters addressed for 30 days and uncalled for will be returned to the post office. Carriers and newspapers excluded from this

Adams, George H.	Fincher, T.	Foster, George
A Soap Bubble Mfg	Fisher, Anna (page)	Foley, Anne
Arden, Edwin	Fisher, D. P.	Frouting, Frederick
Anderson, Mattie	Forney, Kate	Furber, Chas. F.
Arthur, Julia	Gilmore, J. M.	"Hepes, J. E.
Askin, Harry	Greene, Clay M.	Fuse, E. D.
Atten, Walter	Gustaf, Edward	Fustner, Nannie

Arnold, Lons	Carver, Grace	Conroy, Tyrone
Ayer, Frank	Chubbathill, I	Forcy, Frank
Ashton, Wilfred	Coit, Clarence	Green, Fred E.
Boston Symphony	Hamlin, Ed	Guze, Peter
Co.	Hastings, Horace	Kanquay, J.
Byron, Oliver D.	Hamilton, Ross	Katcliffe, E. J.
Conrad, Mrs. D. F.	Farrington, Wright	Kosenfeld, Sydney
Fowles, I. M.	Howard, Arthur	Kuce, Wm

Lyons, Charles	Hanna, Cora	Koethschild, M.
Phelan, H. E.	Hatch, W. R.	Kogers, S. S. Rem
Quince, Marjorie	Howard, Sydney	Kyner, Mrs. J. H.
Raffell, I. F.	Hussett, C. W.	Kommers, Geo.
Reagan, Theo. M.	Holmes, Clarence	Kopstein, W. H.
Reinson, Charles	Humphreys, David	Kreitzer, Geo.
Reinson, James	Hwa, I. C.	Schwab, Mr.
Rice, O. H.	Isidoro, Virginia	Singer, E. F.

Bachert, Mrs.	Lesop, George H.	Stamm, Lillian
Bennett, Mrs. D.	June, George H.	Strong, Mrs. F. D.
Burnett, Mrs. F.	Jefferson, Joseph	Thompson, Clarence
Byrne, J. C.	Johnson, Geo. A. D.	Scott, Julius
Condon, J. Fred	Johnson, Harry	Stone, Ed.
Deimler, Harry	Kuttler, Edward	Stephens, Walter
Donnell, Geo.	Ki shergan, Sol	Stoney, C.
Curran, Joseph	Kni ht, Geo. Geo.	Stout, Ed.

Chapman, Frank	Lyde, Elsie L.	Scott, John Philip
Cross, E. I.	Lewis, Lillian	Stevenson, Chas.
Cochran, Isaac	La Belle, Maria	Smith, Harry
Cohen, Sanford	Lamonde, M. G.	Sparks, Jno. G.
Crutten, Henry G.	Lander, Frank	Spague, Estelle
Chapman, Mrs. Ed.	Mathews, Nellie	Shelton, J.
Coglan, Ross	Mass, Will	Sellers, Harry

Paul, Ruth E.	Marion, John	Templeton, Ray
Cushman, Gwynn	Manfield, Alice	Tarr, not, Chas.
Coutie, Jack	Montgomery,	Tenniss, Julius
Clark, C.	Margaret	Vernon, H.
Cotter, Frank G.	Mar, Count	Whitney, John
Dent, Jennie	Myer, Alice	Webb, Edw.
Durand, C. W.	Nashawaty, Steele	Westworth, Ma.
Eckman, Geo.	McCormack, L.	Weston, J.

D. Dean, Willie	McNown, J. Dudley	Melzer, G. M.
Dickens, Charles	MacKewen, Walter	Wilson, George
Dillon, Louise	Morton, Dorothy	Warren, Charles
Drew, J. A.	Mouriel, Eda	West, C. C.
Drew, Sifney	Mohara, Frank	Wilson, Francis
Dunning, Robt.	Morton, Lawrence	Ward, J. K.
Dunsmuir, H. N.	Mathews, Herbert	Weller, Geo.
Eaton, Rose	MacKay, F. F.	Wills, Susan

Risher, W. A.	Mitchell, Maggie	Walker, Smiley
Risher, Luke	Muchelina, Signor	Williams, Dan
Risher, Kate	Nichols, W. W.	White, W. A.
Risher, Owen	Nelson, J.	Wheeler, W. A.
Risher, John	O'Connor, Rose	Wheeler, F. J.
Risher, Frances	O'Neil, James	Winters, H. C.
Risher, Thomas	Pratt, Chas. H.	
Risher, W. A.	Reber, H.	

The first program will be the 1966-1967 season, which is an exposure of plays, supported by a new star, **MISS BECK HARRIS**. While managers of first-class houses only will send applications to **JOSEPH E. JONES**, Frohman's Dramatic Exchange, 40 W. 106th St. See future advertisement.



HERRERT HALL WINSLOW'S LATEST  
PLAY.

THE NEW  
American Melodramatic Comedy

CHAS. F. WEBER'S Elaborate Scenic  
and Realistic Production.

# BIRDS OF A FEATHER

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## A SUBSCRIPTION BOOK "FAKE."

A case that is of considerable interest to collectors of dramatic books was tried before Judge McKean in the Seventh Judicial Court recently. The plaintiff was George Gebbie and Company, a Philadelphia publishing firm, and the defendant was Harrison Grey Fiske.

The suit was brought to recover \$62.50, a balance alleged to be due Gebbie and Company for Mr. Fiske's subscription to a publication called "The Stage and Its Stars," he having taken six sections of the work, at \$12.50 a section and refused to receive the remaining five sections when tendered. A contract signed by the defendant was put in evidence and the publishers' representative testified that the five sections were refused. This comprised the plaintiff's case.

Randolph Farnley, counsel for Mr. Fiske, contended that the contract had been procured by misrepresentation, the agent who took Mr. Fiske's order having led the subscriber to believe that a hand-numbered edition limited to 500 copies of "The Stage and Its Stars" was to be issued, whereas the market had been flooded with a cheap edition of the same work. He also held that the contract had been broken by the plaintiff in that the quality of the publication was not, as guaranteed, up to the highest standard of art.

Mr. Fiske testified that the photographs in the six sections were inferior to the samples shown by Gebbie and Company's canvasser; that the pecuniary value of the 400 edition was greatly impaired by the issue of an unlimited edition at \$1 a part, to all intents and purposes the same as the *édition de luxe*, and that he did not discover the existence of the cheap edition until six sections had been delivered. He also testified that the text illustrations were not original, but poor reproductions from old books and prints. The engraving, printing and paper were of an inferior grade. The only material difference witness had found in a comparison of the expensive *édition de luxe* and the cheap edition was the difference of \$12.50 a section.

George E. Cornell, of the Ottmann Lithographing Company, testified that there was little difference in the intrinsic value of the paper on which the two editions of "The Stage and Its Stars" were printed. The *édition de luxe* was inferior in execution and workmanship. The value of numbered editions was partly made by their scarcity. In this instance the duplication of copies lowered the value of the limited edition. Mr. Cornell also testified that plates from this work were sold in the cheap book-stores.

Henry Rominsky, of the Process Etching and Engraving Company, said that two-thirds of the cuts in "The Stage and Its Stars" were not up to the highest standard of art. Some of them would not be accepted by the cheapest paper in New York. Brown ink was used in the *édition de luxe* in order to cover up the defects in the engravings, colored inks softening the blemishes.

Alfred Ayres, was called as an expert to testify to the grade of the text. He considered the literary workmanship very bad. A good deal of the matter was merely reprinted; what was original was badly thought and badly expressed.

The court stated that the case was of some importance to book collectors, and he requested the lawyers on both sides to submit briefs. Judge McKean's decision, which was handed down a few days ago, upheld Mr. Fiske in every point, as follows:

"In the name of George Gebbie and Company (the 'company' appearing to be fictitious) the plaintiff limits the publication of 'The Stage and Its Stars' to 500 copies, called the *édition de luxe*, and invites subscriptions for the eleven sections in which it was to be issued, at \$12.50 per section, or \$137.50 in all.

"Other stipulations on plaintiff's part set forth in the contract relate to quality. After delivering to defendant six sections, for which payments were duly made, defendant discovered that the same work was being published and sold by the plaintiff to an unlimited extent, and that copies could be had in abundance everywhere, for exceeding 400, at one dollar per section, or \$28 for the whole work, and that the work was not being kept up to the standard of plaintiff's agreement. Therefore defendant refused to take or pay for the seventh edition. Plaintiff then commenced this action.

"On the trial the defendant proved not only the violation of plaintiff's agreement as to the number of copies to be issued, but further that the work and material used were not according to plaintiff's agreement, and I so find; and that the material and workmanship are substantially inferior to those stipulated by plaintiff to be done and finished.

"I also find for the defendant upon the ground of a wilful violation by plaintiff of his agreement in regard to the number of copies to which the book was limited, and that plaintiff has thereby forfeited all right to be considered as having fairly dealt with his subscribers, as well as his right to recover here.

"The plaintiff's answer as to the excess of copies issued—that he omitted the words '*édition de luxe*,' and that the ink was of a different color and the paper of a different style, ought not to prevail, for I find that in all substantial respects it was but one publication or edition.

This decision will interest a number of subscribers to "The Stage and Its Stars," who were similarly imposed upon and who have been threatened with suits by Gebbie and Company for refusing to take the entire publication after they discovered its inferior quality and the publishers' wilful violation of the terms of the agreement. We believe that among these subscribers there are several members of the profession.

## MR. VARNEY'S VENDETTA.

E. W. Varney, manager of The Vendetta, was at his desk in Frohman's Exchange when a Mirror reporter saw him.

"I have done about all the booking I shall

do until after The Vendetta is produced in this city on Aug. 21," said he. "From now on I intend to devote my time to selecting actors suited to the parts in the play, all of which, by the way, are strong."

"I claim that my scenery will be the most elaborate ever taken from the city. The printing is the best. I shall not, however, let these matters interfere with my endeavors to make Mr. Whitecar's support capable."

## REFLECTIONS.

THOMAS WINNETT has engaged Camille Cleveland and Lizzie Davis for His Nibs, the Baron.

WILLIAM H. CRANE has accepted plays by Henry Guy Carleton, Clinton Stuart, Clay Greene and Augustus Thomas.

DON JUAN, a play written by Richard Mansfield, will be presented on the first night of that actor's engagement at the Garden Theatre on May 15.

LILLIAN RUSSELL has recovered from her illness, and is once more in the cast of Poor Jonathan.

DAVENPORT BEBUS, who was to have appeared as Percival in Jim the Penman at Philadelphia on Monday, declared on Saturday that he would not play. This left the management in a dilemma. James S. Edwards, however, took the part on short notice, and acquitted himself creditably.

DORÉ DAVIDSON and Ramie Austen's tour of Guilty Without Crime continues in conjunction with Dangers of a Great City."

ROSS SNOW has signed with the Jarbeau Comedy company for the rest of the season.

JOE HART, of Hallen and Hart, has re-written Later On. The new version will contain a number of original songs.

CHARLES TOWNSEND'S latest farce-comedy, The Doctor, will go on the road next month, on probation. If successful, it will be seen in this city next season.

SYDNEY CHURCHILL and Castel-Bert have been engaged by Frederick Paulding to paint two scenes for his play, The Struggle of Life.

MILTON NORMAN resumed his tour on Monday at Binghamton, N. Y.

LILLIAN LEVY'S season began on Monday at Roanoke, Va. The company which supports her includes Edmund Collier, Harry Johnson, George Wessels, Frank Peters, Frederick Monte, Mildred Stone, and Helen Beaumont.

WANG, which will be presented on May 4, at the Broadway Theatre, by the De Wolf Hopper company, is the work of Woolson Morse and John Cheever Goodwin.

ARNOLD WOLFORD, having resigned his interest in the firm of Wolford and Robertson some weeks ago, has organized a company to produce Prison Bars, or The Battle of Life, a sensational melodrama, in five acts, in which the Haymarket riot scene of Chicago will be introduced. Those who have been engaged for the company include John W. Cope, William Taylor, John E. Bristol, Gus Wolford, Harry Bronson, James Gilbert, Mamie Sheridan, Alice Howard and Nellie Lawrence.

"Guilty Without Crime has booked return engagements, all week stands, for next season, at increased terms in every instance."

MESSES. ROOF AND NOTIER, proprietors of the Globe Theatre in Washington, were before the police court a few days ago, charged with violating the building regulation. As proprietors of the theatre they were charged with neglecting to keep all the aisles and passage-ways free from obstructions during a public assemblage so as to facilitate egress in case of fire. The prosecuting witnesses were a couple of police officers who took the stand and described how the aisles were crowded during a performance when there was a sparring exhibition given. After the court heard the testimony the defendants, through their legal counsel, argued the case. A fine of \$20 was imposed by the court, the judge commenting on the case as follows: "In all places where exhibitions of any sort are given every precaution should be taken to guard against accident in case of fire, and persons who go to such places are entitled to have the aisles and passages leading to the exits free of obstructions."

## HENNEQUIN'S ART OF PLAYWRITING

Bronson Howard has given his permission to the publication of the following letter written by him to Professor Alfred Hennequin, author of "The Art of Playwriting." The endorsement of that work by such a high authority as Mr. Howard cannot fail to have great weight.

SANDY BOND, ELM TREE ROAD, N. W., LONDON, ENG., Jan. 2, 1909.

"I have delayed writing you a little while, in order to give your new book, 'THE ART OF PLAYWRITING,' the careful attention which it deserves. It is admirable, and I am convinced of two things: it will meet a demand which has always existed in every civilized country, and has never before been met by a properly qualified author; and it will do good service to the growing American drama, by giving men of brains, everywhere in our country, that technical knowledge so necessary to a proper use of their brains. Our men of intellect can no longer plead technical ignorance as an excuse for the absurd drivel which some of them offer to managers; these may now be counted out and laid aside, and those who have real dramatic ability have now an opportunity to utilize it to the best possible advantage; we shall hear from them. You have done a distinct service to the cause of dramatic literature in America. Any young man with the dramatic instinct within him will appreciate what you have written, and he can profit by it. If he do not grasp your ideas in the main, and understand the facts you offer him, he may as well take this as an evidence that his usefulness and success lie in another direction; not towards the drama. If I were an American manager I should ask every novice who offered me a manuscript if he had read your work; if not, I should request him to do so, and afterwards send me a revised copy. I should make this an absolute condition of reading it."

BRONSON HOWARD.

## FOREIGN.

MARCH 27.—The theatrical nomenclature of the week, in regard to cross readings of the bills of the play, can stand thus: Lady Barter, The Elder; Lady Bountiful, The Parvenue; La Cigale and The Lights of London; Sowing and Reaping; For Charity's Sake; The Gondoliers; Cypriotes; The Dancing Girl's English Rose; Ivanhoe's Maid Marian; Joan of Arc's Woodbarrow Farm; Our Angels; Jane and Mlle. Cleopatra. For these are the titles of current plays to be placed in this accidental, and not inappropriate, juxtaposition.

The last name represents another terrible fiasco at Manager Henry Lee's Avenue Theatre. For it, he is not managerially responsible, because the play was produced by a scratch company under leadership of an ambitious young and pretty lady whose purse hired the theatre and stocked the company. The whole performance was flayed alive by the critics. It is, however, only the stop gap, while Mr. Lee prepares Henrietta, for the rehearsals of which Bronson Howard a few days ago returned from the Riviera looking more owl-like than ever, and with his countenance brighter than the rims of his carnival specs.

Clement Scott in announcing Henrietta gives it a first-class "ad." He says the real hero of the play is W. H. V., who is to be enacted by another W. H. V., meaning that the late Vanderbilt is the hero-stock robber, and the actor is W. H. Vernon. Scott might have added, for the benefit of Americans, that a V would purchase two stalls.

The authors of Our Angels, produced at a trial matinee, came near losing their wings. These were only kept on by the excellent acting. Fanny Brough represented an American girl without any burlesque of tone or manner, and entirely as any American girl would like to be represented. The authors are Edward Righton and Dr. Dabbs—a medical—who writes pleasantly for Will Ishurriel Chapman a newspaper called London, and who also doctors Tennyson in the Isle of Wight, where both live. The wits say that the comedy was fair in dabs; but that while the doctor may give Tennyson good medicine the king of poets did not return any inspiration to his medical friend.

The murder and the villain of the piece naturally turn upon a pivot of pharmacy. The villain sees no danger before him, but only morphine. I should not advise any American manager to speculate in Our Angels.

The cable has already reported Pinero's new comedy of Lady Bountiful. J. H. has been a very Lord Bountiful with accessories and cash. He has used a time and courteous request to have his guests—four fifths, of course, invited, arrive at their seats before the curtain rises. It is notorious that in every London theatre large numbers of its patrons are unpunctual, and come in with positive insolence of manner and looks, and with utterly obvious feelings that they are discommending others. However, for as a matter, the average Englishman or Englishwoman exists as a traditional incommoder, especially if it is compared with American men or women. In the Harcourt company remain Charles Grover and C. W. Somerset, each of whom, some day, New Yorkers will be delighted to greet, and there comes Mr. Hare's son, who makes a debut on the stage.

The actor, Sargent, has also just joined the noble army of footlight bankrupts, and has received his discharge with a rider, from the official registrar, adding the word "honorable."

Miss Alma Stanley has recovered from a severe nervous indisposition, and has induced because her provisional decree of divorce was set aside on the interpretation of the Queen's Proctor, who alleged collusion.

Since the Head of the Church has bidden a theatre performance at Mid-Lent, in her palace at Windsor, her faithful subjects of High or Low church take more kindly to Lenten plays, and most of the theatres during the Lenten weeks were really well patronized. The word "full" might have ornamented the door of every playhouse except the Globe, Princess, and Avenue. Bald-heads crowd "The Dancing Girl," and even Henry Arthur Jones refuses to see the puritans come to read between his lines of morality and the words of morocco books and slippers in Carmen up to date.

London dramatic editors keep us well informed, as to new York theatricals by re-editing THE DRAMATIC MIRROR, under the inspiration of a gum bottle, and references to the maxim, *Scholarship before showmanship*.

Wyndham is rehearsing the School for Scandal, and Baronet Cumming and the Wilson family are not in the cast. Some one asked him if he was adapting Sheridan and he is reported to have said: "Churchmen have revised the Evangelists lately, but no one on this side of the Atlantic has put sacrilegious hands on St. Richard Brinsley." Much is expected of Mary Moore's Maria and of Charles S. by Charles W. If he had Kate Vaughan as Lady Teazle his cast would be matchless. Is not a matinee of champagne and Chateau Margaux much superior to lager beer?

Garrick, Greenham and Savage clubs have been electrified by a report that Irving will open his Autumn season with his own version of King Lear, but using only Shakespeare's text, while rearranging the action and scenes. His "every inch a king" and Ellen Terry's Cordelia should form a sweet companion picture to their Charles and Henrietta that, a night or two, packed and sent away tearfully from the Lyceum. It is said that witty Bram Stoker observed in the foyer, the other evening: "If this appreciation of the scaffold, parting scene continues, we shall have to supply handkerchiefs as well as lognettes and programmes."

O. H.

## AUSTRALIA.

## SYDNEY.

JANUARY 25.—At the Criterion Theatre, Brough and Bonicault's Comedy Company are doing capital business. The play is entitled Harvest, and its scenery and general presentation make it the best production of its kind seen in this city. The scenic display is so good that every night we have the unusual sight of seeing the artist called before the curtain. The cast includes faces old and new: G. S. Titherage, Cates, Lyndal, Bonicault, Pattie Browne, Fanny Enson, Maud Williamson and Brenda Gibson. The last-named actress has made rapid strides to the front during the past few months. Harvest will be replaced shortly by Comrades.

We have a new theatre here—the Garrick. This charming little playhouse has been erected on the site of the old Academy of Music on Castlereagh street, and was favorably opened on Dec. 22 by a performance of Moths. The managers of the new house are Fred Hisecks and H. J. Wilson. The principal parts in Moths were played by Charles Cartwright and Olga Netherole, an actress new to Australia and brought here by the Williamson-Garner company. The piece ran to good business, and was replaced on Jan. 5 by The Middleman. The interpreters of Mr. Jones' play were H. K. Jewett, E. Saxe, C. Cartwright, Hans Phillips, Laurence Cantley, Olga Netherole, Watt Tanner, Alice Doerksen and Emma Genjune.

At the Theatre Royal we have the fare usual at this season of the year, viz.: pantomime. As the management, however, saw fit to refuse recognition to our correspondent on a previous occasion it is impossible to say whether the attraction was good, bad or indifferent.

## MELBOURNE.

JAN. 25.—The Bijou Theatre here is still under the entire management of Brough and Bonicault, and this co. continues to draw good houses from one year's end to the other. B. and B. as these fortunate managers are nicknamed, hardly know what it is to have a poor house. During the few years they have held the reins of management they have built up the reputation of the house and made their names familiar throughout the whole of Australasia and New Zealand. They produce all the latest European plays and always mount them regardless of cost. Their present attraction is Dandy Dick. The Bill, the recent Sydney success, will be produced Jan. 26. Myron Kemble, for whom the Australian rights to the play were purchased, will appear in the principal part. Mrs. Kemble is under the management of W. H. Manning.

The Nellie Stewart Comic Opera company are at the Opera House. They have played Boccaccio, Chaperon, Paul Jones, and various other favorite light operas to good houses. It is said in theatrical circles here that Nellie Stewart will leave her native

land before long to take up a position in London with the Gaiety company.

At the Princess' the Williamson-Garner Royal Comic Opera company has been doing splendid business with Marjorie, which was produced for the first time in Australia last December. Francis Saville, a popular favorite, who has been absent from the lyric boards for some time, made his reappearance in this opera.

## FOREIGN SCENES.

Our news is mournful this week. Henry Irving has just turned his fifty-fourth birthday and Ellen Terry is forty-three.

The London Sunday Times is not complimentary to Edward Terry's latest production, Cypriotes. It says: "Mr. Edward Terry is an extremely humorous actor and a popular manager, but he has made a mistake, for he has produced a dull and silly play."

The Theatre-Français at Bordeaux was sold at auction last week and fetched 400,000 francs. The sale was the natural outcome of a legal seizure. The purchaser turns a deaf ear to the appeal of the inhabitants of Bordeaux for art. He intends to turn the theatre into a large ready-made linen warehouse. He thinks there's more money in it.

M. Carvalho is now comfortably installed in his old post as director of the Paris-Opera-Comique. He is preparing several artistic revivals, and hopes for success in his project for the reconstruction of the Opera-Comique on the former site.

Mlle. Deschamps, the ideal Carmen, is about to leave the Paris-Opera-Comique. The loss is deeply felt by the management, but M. Carvalho thinks he can secure Sigrid Arno-Born, the Swedish Nightingale, as the Paris critics call her.

A disreputable dramatic sheet, published in Melbourne, recently apologized for a libel contained in one of its criticisms by stating that its newly engaged critic was filled to the chin with grief and then stuffed with tommyrot by a theatrical manager. "This is a lame excuse," comments the Bulletin, "no theatrical manager could afford to make a seasoned critic drunk, even if he could spare the time to fill him up again."

The London Saturday Review criticizes Coghlan's play Lady Barter, thus: "It is probably for want of pains and care that Mr. Coghlan has fallen short in writing his comedy Lady Barter. There is evidence of capacity amply sufficient to show that if he had persevered he would have reached success, instead of lazily turning aside when the way required thought, and landing carelessly in a morass. It is a pity."

Of Pinero's new play Lady Bountiful, the critic has this to say: "When a master speaks, one must listen with respect, for he is certain to have something new to tell us and worth listening to. Last night at the Garrick a brilliant audience, including numbers of our most distinguished artists, dramatists, lawyers, writers and doctors, as well as a large leaven of 'Society,' listened to Mr. Pinero's latest dramatic message, and found it worthy of all admiration. Let carping critics say what they may, Lady Bountiful found its way to the heart of the audience, and only the very knowing ones averred that they found it dull or perplexing. For it gives a sweet and unconventional picture of life, in which men and women feel and act with generosity, sympathy and honesty."

It is said that the great French dramatist, Moliere, objected strongly to seeing his name printed in large type on the play-bill. What a noble lesson for our playwrights to take to heart!

It seems that out in Australia the "native dramatist" is shedding the same tears of mortification and despair over the indifference of the managers towards his literary labors as is his brother dramatist here in America. Here is an extract from a long wail of distress written by one of the rejected to a Melbourne paper: "Managers (monopolists) would be a better name; will not look at a piece written here, simply say they can't produce it unless it is first played at home, and have received the London stamp of excellence. Then they are prepared to pay ten times as much for it, and ten to one they will then lose by the transaction. Nor do they profit by experience. But then they run in grooves like their scenery. Lately one of the 'monopolists' exported a full company from Home. How many of them were above mediocrity? Perhaps one solitary exception. This importation is considered necessary while there are competent people walking about here in Australia."

A bright remark is credited to Macready by a contemporary. Macready was at a fashionable dinner-table, when a lady referred to the lower classes. "Never use that expression," said he, "Call them the poorer classes."

Thermidor has been produced in Berlin, and the Berlin critics don't like it. The *Freisinnige Zeitung* says: "Throughout the whole length of this sinister absurdity one sees only the reactionary instincts, and spitefulness of M. Sardon. But his anger is ridiculous as the ranting of an old, toothless hag and we can readily understand the indignation the piece caused in Paris. The great events of history only appear distorted by vile caricature."

It is proposed in Paris by a number of playwrights that the dramatic critics of the leading newspapers shall be elected for a period of five years by a council of authors, and that the critics think a council of managers would be preferable.

Lawn Tennis is the idyllic title of a new play accepted at the Paris Theatre Libre. Can Antoine be getting decent?

In the Reminiscences of Holland, the Australian ac or, there is an amusing passage relating to his apprenticeship to the dry goods business: "Selling off" and "Alarming Sacrifice" having failed, Mr. Giltgore decided to bring off a wreck, the first thing being to whitewash the windows, leaving only a few finger streaks for the women to peep through, when upon a crowd gathered continually. These goods were bought and strewn over with seaweed in a most appetizing way, while a diver walked up and down the shop in his costume, lecturing. "Yes, mum, well do I remember that 'ere bit of calico. It was just a druggin' of it out when up comes a monstrous shark. I cuts with my knife, etc."

There is still a rage for pantomime in Paris and Pierrots are innumerable. At the Nouveautés, last week, another was born named Le Petit Savoyard. Pierrot, the hero of the piece, is in love with Yvette, daughter of an old man named Mathias, but as the poor little Savoyard has not a half-penny with which to set up house-keeping, he meets with a stern refusal, and sets off for Paris to seek his fortune. He does not find it at once, however, and is dying of hunger in the street, when he is picked up and cared for by a lady of doubtful reputation, but charitable disposition, who finds him lying on the pavement as he comes out of a restaurant at midnight. She takes him home with her and in the third act we see Pierrot at a ball, head over ears in love with his rescuer. She refuses to take his declaration seriously and in his despair he has a vision. The ball room is transformed into a cloister, and he sees Yvette, who is about to enter, take the vow and bury her grief at the loss of her little Pierrot in a convent. He sets off at once for Savoy and arrives just in time to save his love from the cloister and marries her.

The following plays occupy the bills of the London theatres: Drury Lane, Beauty and the Beast; Royal English Opera, Ivanhoe; Lyceum, Much Ado About Nothing; Adelphi, The English Rose; Standard, Turned Up; Savoy, The Gondoliers; Gaiety, Carmen Up to Date; Haymarket, The Dancing Girl; Princess, Lady Barter; Criterion, Sowing and Reaping; St. James, The Elder; Lyric, La Cigale; New Olympic, The Lights of London; Comedy, Jane; Opera-Comique, Joan of Arc; Toole's, Our Regiment; Prince of Wales, Maid Marian; Court, The Volcano.

In Paris they are: Theatre Francaise and Opera-Comique, repertory; Odéon, Conte d'Avril; Comedie, Musette; Nouveautés, Le Petit Savoyard; Varieties, Paris Port de Mer; Vaudeville, Les Domestiques; Gaiety, Le Petit Ponce; Renaissance, La Petite Ponce; Palais Royal, Les Joies de la Paternité; Bouffes Parisiens, Miss Holvett; Folies-Dramatiques, Les Mousquetaires au Convent; Châtelet, Camille Desmoulins; Cluny, Antonio le et fils; Eden Theatre, Tentative de St. Antoine; Theatre-Historique, Sainte-Russie.



## IN OTHER CITIES.

An immense audience crowded into the Chestnut Street Opera House March 23 to witness the return of Madame Bernhardt after an absence of several years. It was an audience that represented the most fashionable and the most thoughtful and earnest admirers of the drama. The play was Sardou's *La Tosca*, which as every one who has seen it knows is a miserable makeshift, usually told with revolting realism. But its strength and power is admitted by all. The play has been seen here before in English. It then appeared coarse and barbaric and filled with the elemental savagery of medieval times. In the representation of Florida the ill-starred singer which Madame Bernhardt gave us there is nothing of sentimentality, no hint of cruelty. The impersonation alike in its conception and in all its details is a work of art, of such art as probably no other woman in the world is capable of. Under the skilful treatment of Madame Bernhardt and her associates this cruel play becomes simply a tragic and pitiful story which excites sympathy in spite of the unalloyed motives which influence the principal personage of the drama. The supporting cast was excellent and the stage settings and costumes tasteful and appropriate. Business large. J. K. Emmet 20-4.

The Broad Street Theatre was filled 23 with the admirers of Julia Marlowe, who warmly welcomed her when she resumed the engagement interrupted by her illness in October last, and appeared as *Parthenia* in *Ingotar*. Miss Marlowe's art has rarely been more suitably displayed, yet she hardly seems her old self yet. She was supported by a good cast. Business excellent. The Broad Street Theatre has been leased by the Pennsylvania Union for the season for Easter week, when they will present the burlesque of Ben Franklin, Jr.

The Carleton Opera Co. presented for the first time in this city *Sidon's* romantic opera *Claude Duval*, at the Chestnut Street Theatre 23 to a comfortably filled house. The music is melodious but rather sentimental, while the plot is very simple. The production renders the character of Duval with his customary grace and finish. The cast is a good one but would appear to better advantage in an opera with more snap to it. Business fair. Julia Marlowe 20-4.

At the Park Theatre, Minnie Palmer appeared 23 in her new play entitled *A Mile Minnie*, which is said to have made a success in New York. Miss Palmer is always a delight to the eye on the stage but there seems to be nothing in her part of Nellie Sparkle that could add to her artistic reputation. John Bunney, W. J. Walker and others tried hard to make the play interesting. Business fair. Same Co. 20-4.

McCaull's Opera Co. began the last week of their engagement at the Grand Opera House 23 with a repetition of *Clover*, Helen Bertram, who has recovered from her illness, taking the part of Stella. The opera was sung with great spirit and vigor and gave general satisfaction. Business good. Robert In coming 20-4.

At the Walnut Street Theatre there was a crowded house 23 to greet Lydia Thompson and her co. in *The Dazzler*. She has a very able co., but was herself, of course, the central figure. The vim which she put into her dancing and the spirit with which her lines were delivered showed that this old time favorite retains much of her power to entertain. Business good. Little Puck 20-4.

The Nabobs, a new musical comedy, was presented for the first time in this city at the Arch Street Theatre 23 by Henshaw and Ten Broeck, and met with the favor of a well filled house. Business fair during the week. U. S. Mail 20-4.

At the National Theatre James H. Wallick appeared 23 in *The Cattle King*, before a crowded house. His support was capable and the scenery appropriate. Business good. A Brass Monkey 20-4.

Nights and Shadows, was presented at the People's Theatre 23 and drew large audiences during the week. A Pair of Jacks 20-4.

Harry Kernell, and his vaudeville co. opened at the Lyceum 23 and played to standing room only during the week. Weber and Fields 20-4.

At the Kensington Theatre York Hoag, manager, and his assistant, Mme. O'Brien, with their co., did a good business during week of 23-25. City Club Co. 20-4.

McCabe and Young's Colored Minstrels opened at the South Street Theatre 23 to a good sized house. Their performance was exceedingly meritorious. They need no blacking up, and furnish the genuine article of minstrelsy. Business fair. The Sunny South 20-4.

Rose Hill's English Folly Co. played to good business at the Central Theatre week of 23-25. Hanlon-Volter 20-4.

Manager Calmore turned the hose on the hangerson around the stage-door of the Central Theatre, a few nights ago, and one of them threatens to bring suit for damages to his clothes.

The Sam'l of Posen co. played at the Arch Street Theatre during the past week and then disbanded. All of the co., excepting M. R. Curtis and his wife, Almina De Mero, who played the leading roles, were promptly paid in full. Mrs. Dress and Manager Holmes, of the Theatre, furnishing the money. The trouble began two weeks ago in Chicago, when the receipts of the co. were attached by Jeffery & Co. for a printing bill of \$2,000. The co. sent to Cincinnati from Chicago, and Manager Holmes, of the Arch, had to pay their transportation to this city to enable them to keep their engagement at the Arch Street Theatre last week. In addition to all of this, the Neilson Lithographing Company issued an attachment for printing against Mr. Curtis, but found nothing to attach.

Kate Castleton, of the Faust, Up to Date co., was taken ill Wednesday night, 23. Martha Porters, who is stopping in the city, was induced to play the part of Marguerite for the balance of the week. As Miss Castleton is very ill and her understudy was sent home unwell some time ago, the co. has been obliged to close for the season.

Manager H. H. of the Park Theatre, who has been dangerously ill for some time with typhoid pneumonia, is improving slowly.

The new Girard Avenue Theatre, at Girard Avenue and Marshall Street, will be opened to the public on Easter Monday night, with James O'Neill in *The Dead Heart* as the opening attraction. The theatre will be one of the latest and most modern of its kind in this city. The style of architecture, both as to the interior and exterior, will be Romanesque. The main entrance on Girard Avenue will be an arcade 60 feet long by 25 feet wide and on each side will be five handsome, elegantly decorated booths. The doors will be of solid walnut and stained glass. The archways, doors and windows will be handsomely carved. The stage has been constructed upon the most improved ideas and is 24 feet deep, measures 6 feet between the walls, and has a proscenium opening of 60 feet. Besides this there is a space of 25 feet to the fly gallery, 25 feet to the rigging loft, and a depth of 25 feet under the stage. The draperies for the boxes and loges are of ardoise blue and burnt orange silk plush in combination, the curtains of ardoise and over-drapes of burnt orange, taste fully trimmed with handsome silk edging, fringe, cord, tassels and pendants. The railings in parquette and balconies are covered in blue mohair plush of the prevailing tint of the rest of the decorations. The house is to be covered with the finest Wilton velvet carpet, of a new and unique pattern. In perfect harmony with the beautiful interior are the elegant combination of gas and electric light fixtures. The fresco of the ceiling will present a beautiful sky scene. The metal trimmings of the auditorium will be of polished brass. Nothing has been left undone to secure the comfort, convenience and safety of the audiences. Heating is obtained by direct radiation, hot air being forced through the interior by powerful blowers. Cooling appliances of the latest improved design have been provided for use in the summer. There are numerous exits on Marshall Street front, and an audience as large as the house will hold can be dismissed without discomfort in the short space of two minutes. The seating capacity of the house is 1,200. Matt. B. Snyder is the sole manager and John Ruth is press agent.

## JERSEY CITY.

Louis Harrison and co. presented *The Pearl of Peking* to fair business at the Academy of Music, week of March 23-25. The opera was given with good stage settings and appropriate costumes. Louis Harrison as *Tefoo* was of course the principal feature and received enthusiastic applause. He was well supported by Oscar Girard as *Sasoriki*. Bertina Fisch was attractive in the character of

*Simette* and Mabel Knowles as the Pearl of Peking sang sweetly and gracefully. The remainder of the cast was satisfactory. Alexander Salvini week of March 20-24.

## CINCINNATI.

The vaudeville programme presented at the Grand during week of March 22-25 by Richard and Harris' Howard Athenaeum co. was decidedly interesting and the attendance was deservedly large. The features of the programme was Cincinelli's jugglery, Fritz and Webster's musical act, Kate Davis' imitations and the Boissett Brothers' horizontal bar act. Kate Davis made the hit of the week and was accorded several recalls nightly. *Prohman's Men and Women* co. week of 20.

From a pecuniary point of view, the second week of the Soudan, closing 25 at Beach's, was even more successful than that preceding and the performance was one of the very best witnessed at the handsome Northside theatre during this season. The scenic effects were magnificent and the representation of *Fratagar's* mare and the storming of the desert captured the audience nightly. Henry Scille and Freda Stone were in the lead in the respective roles. Edwin Arden week of 20-24 in *Raglan's Way* and *Eagle's Nest*. Herrmann 20-21.

The absence of a suitable attraction necessitated the closing of the Pike during week of 23-25. Lewis Morrison in *Paust* will be the attraction week of 30-31. *Adina* Voles 20-21; Julia Marlowe 21-23.

At Harriet's Theatre, Bill and Mollie James, M. Mackie and Louise Sanford in the leading roles, closed a successful week's stay 25. The cast included Charles Burke, a very capable comedian, and the Misses Hamilton, Hall, Muny and St. Clair. The *Manhattan* quartette's specialties were heartily enjoyed. A *Tin Soldier* week of March 22-24 with Paul Drenth as the plumber and Arthur Donn as Rats. C. A. Gardner 20-21.

Susie Howard, who by the way is a Cincinnati, born and bred, proved herself a most accomplished sobrette during her engagement at Harris' which terminated 25. Her play, *Sell the Wolf*, in it of the sensational type but affords Miss Howard ample opportunity. Her support at the hands of Fred. Ashwood, T. J. Hawkins, James H. Griffin and the Misses Knapp and Eastings, was all that could be desired. Under the Gaslight 20-24; Charles E. Vermer 20-21.

The week of 22-25 at the People's was most acceptably filled in by William F. Folsky. The programme was good in its entirety and Harris and Walters in their specialties, met with a most enthusiastic reception. Sam Devere's Specialty Co. 20-24. Williams and Orr's Novelty Co. 20-21.

Catharine Cogswell, the actress, known in private life as Catharine Cogswell Cutter, and a resident of this city, has filed a suit against Alphus Cutter for divorce.

John A. Mackay, the comedian of the Duff Opera Co., who died in the Burnet House in this city at 602 E. 122nd from pneumonia, was for several years a member of the stock co. at Wood's Theatre, under the Masquerade sign, and was a prime favorite locally. His last stage appearance was in Dorothy upon the evening of March 25 at the Pike. The members of his own co. and that of the Soudan Co. were especially solicitous in their attention to the dying actor. The body was sent East 23 for interment. Prominent among the professionals who accompanied the remains of poor Mackay to the depot were Russell Hunting, Frank Loebe, Dan Colver, Harry Hawk, Joseph Reynolds, Lawrence McCarthy and Selvie Warren, all members of the Soudan co., and Nick Roberts.

Lizzie Evans and her troupe rested in Cincinnati week of 23-25. Marie Fempe was seriously ill during the latter part of the Duff Opera Co. engagement at the Pike, and at the closing performance was obliged to relinquish her part.

Our German citizens have secured a lease on the hall of the old Ritz Hotel, 200 N. 10th Street, for erection on the corner of Seventh and Plum Streets, this city.

Frankie Jones reached home 25. The Firemen's Ward co. having finished its season.

N. D. Roberts, the veteran manager, is in the city at present negotiating with parties who are erecting a very handsome opera at House's, E. 12th Street, Ky., and will in all probability assume the management.

## CHICAGO.

The newest thing at the theatres was *The Step-Daughter*, a comedy-drama in which Annie Ward Tiffany plays the part of a faithful Irish nurse and mother, who is forced to leave her child, a sick and dying child, to the care of a wicked step-mother. The piece was well acted and the Haymarket Theatre was filled at every performance. Natural Gas week of 20-24.

The Crystal Slipper closed a prosperous week at the Opera House. It was the farewell engagement and crowds went to see it. Herrmann week of 20-24.

The Thomas concert at the Auditorium drew large and fashionable audiences. Campanini was well received.

The City Directory announced good-sized audiences at the Columbia. Dr. Bell week of 20-24.

The *Mane Opera* co. in *Amoria* had a successful week at the House of 20-24. The co. played part of the week and was received with favor. Ship Ahoy week of 20-24.

My Jack played the patrons of the Windsor. Patti Rosa week of 20-24.

A bunch of Keys, with an interior co., had a fairly successful week at Havlin's. The Ivy Leaf week of 20-24.

Charles Erin Verner in his popular Irish plays met with great favor at the Alhambra.

Alone in London, seen here repeatedly, found many friends at Jacobs' Academy. Spider and Fly week of 20-24.

At Jack Clark Street Theatre Charles A. Loder in *Hilarity* had a good week. Alone in London week of 20-24.

The Burroughs Burlesque co. and Elliott's Voyagers did a capital business at the People's. The *Rooney* did a good business at the Criterion. Same week of 20-24.

Streets of New York drew good audiences to Little's Standard. The Fan Fan co. week of 20-24.

The sudden death of William E. Hunter, treasurer of the Grand Opera House, last week, was a painful surprise to his friends. He had been ill only a few days. Mr. Hunter was formerly a manager for Hoyt's pieces. His wife is known as *Killer* because she is proscribed by the death of her husband. The funeral was largely attended by professionals.

At the Grand Opera House De Muenchener continued to draw large audiences. Roland Reed in *Lead Me Your Wife* week of 20-24.

## ST. LOUIS.

Bluebird, Jr., did a big business at the Grand Opera House during week of March 22. It has been seen here before, but notwithstanding that fact it was a pronounced success. The scenic display, ballets, marches, etc., were warmly received, while the cast was fully capable to fill their respective parts. Week of 20. Hoyt's *A Trip to Chinatown*.

The second week's engagement of the Elliptians, in their spectacular burlesque, *The Pupil in Magic*, at the Olympic Theatre, was the best of the first week in attendance and at each performance the theatre was crowded. The little people made a decided hit. Week of 20. Die Muenchener.

A Dark Secret met with favor at Pope's Theatre and in spite of its having been seen here several times before it lost none of its old-time popularity. The play was better staged than heretofore and large audiences have witnessed its production. Week of 20. Monroe and Rice in *My Aunt Bridget*.

The Irish Corporal, a war drama, drew fairly well at Havlin's Theatre. There was plenty of excitement in it and the people were adequate to their roles. Week of 20. The Boy Tramp.

The Louise Denney's Burlesque co. did a good business at the Standard Theatre. The burlesque introduced many pretty girls and the specialties were of the highest order. Week of 20. Go-Won-to-Mohawk.

St. Louis is considered one of the best of towns to play in during Holy Week.

Three co. rested here during Holy Week. Hallen and Hart, The Boy Tramp and Go-Won-to-Mohawk.

Manager Ollie Hagan broke his leg one evening last week while stepping out of Pope's Theatre. It is not a very serious fracture, and he will be out in three or four weeks.

Charles O'Connell, managing the Irish Corporal co., as receiver under appointment of the United States Court. Tony Farrell states that notwithstanding the Irish Corporal is in the hands of a

receiver he will fill all dates to the close of his season, the last of May.

Miss Della Burton, the stage name of a young St. Louis lady in Bluebird, Jr., met with a cordial reception from her friends at each performance during the engagement of the co.

Mr. Robson did not appear at the three performances during his engagement here owing to severe indisposition. Yank Newell is lying very ill with pneumonia in this city, and is being cared for by Manager Smith of the Standard Theatre.

Douglas Flint and Pauline Sanderson of the Bluebird, Jr. co., were members of the last Summer's Schneider's Garden co.

Louise Essing has signed to go with David Henderson in one of his burlesque attractions, and will leave the Casino co. at the close of the season.

Patti Stone will open at the Bijou Theatre, New York, April 20 in *A Knotty Affair*. Miss Stone is a St. Louis girl. Her sister, Freda Stone, is now residing in the city of Mexico.

## SAN FRANCISCO.

MARCH 21, 1914.

Frederick Ward's new play *The Lion's Mouth*, by Henry Gay Carleton, is the chief subject for the theatrical district this week. This is the author's synopsis of the play. "The scene of *The Lion's Mouth* is Venice during the sixteenth century. The hero is Paul di Novara, a son of the exiled Duke, who returns to Venice under the name of Rinaldo, to head an insurrection against the usurper, reclaim his throne and avenge the murder of his father. While on this mission he meets and falls in love with Linora, the usurper's daughter, whom he secretly marries. The girl, perceiving that he is in league with the insurgents, does not disclose her identity to him until after the marriage, and this leads to scenes of great power. A strong feature of the story is the introduction of Francesco, chief of the Carbonari, a secret order sworn to the Mafia, who was personally responsible for the death of the exiled Duke. Francesco is masquerading as the Monk Angelo, head of the inquisition, and when he discovers that Rinaldo is on his track has his name placed in the famous *Lion's Mouth*, denouncing him to the Council of the Doges. The tremendous climax of the fourth act is furnished by the sequel to this occurrence, the scene being the secret chamber of that dread tribunal. Cast:

Paul di Novara	Frederick Ward
Julio, Duke of Venice	R. S. Turner
Claudio	H. C. Horton
Linora	W. C. Stuart
Marcello	Harry Leighton
Prior Angelo	Charles D. Herman
Prior Christopher	R. Benedict
Dionysio	Edwin Tanner
Solomon	Edwin Sage
Gregorio	C. H. Clark
Fabio	Annie Sutton
Linora	Mae Cogswell
Marcella	Fanny Bowman
Peter	D. Talbot
Simon	G. Marburg

Mr. Ward has a splendid property in *The Lion's Mouth*, and Mr. Carleton is to be congratulated on having written so strong and interesting a play.

A Texas Steer opens at the California Monday.

Little Tyson is not a success at the Baldwin, either artistically or pecuniarily. The Bostonians begin a fortnight's season opening Monday evening in *Robin Hood*. The County Fair is underlined April 1.

The Millionaire and Dan Sully have added to their bank account at the Bush, so has the theatre. The two Sisters make their first Frisco appearance next Monday. They remain at the Bush for about two weeks. Then Cleveland's Consolidated Minstrels appear for a like period.

Michael Strouff, after a successful run at the Alcazar, will give Monday to the Exiles. Joseph Gersmer and Phoebe Davies have been cordially welcomed home again by the hundreds of dollars.

Lincoln continues to fill the Tivoli. *Isolante* is announced for next week, with Gypsy Baron underlined. Guille sings an act from some grand opera, and this week it is *Ada*, in which Teulala Evans divides the honors with him.

Joseph Holz had a benefit, last Thursday evening, and he took in over seven hundred dollars. This seems a large sum, but the fact is, that only about a third of the tickets sold have been heard from, yet the house was completely filled, the standing room sign being exhibited long before 8 o'clock.

I met Felix Morris yesterday, and he reports that all the comforts of home are eagerly sought after at all the adjacent cities.

Add Ryan, Jr., is manager of Denman Thompson's Two Sisters co. He is well and appears pleased to be here and hopeful of the prospects of his play and co.

Manager George W. Floyd has helped the good people at the Baldwin to sell out all the seats for Monday's opera, *Robin Hood*, by the Bostonians. I asked him about our pretty California girl, Flora Finlayson, and he said Miss Flora possessed musical instinct and that she is thoroughly artistic. We think so here.

Manager H. C. Wyatt is here from Los Angeles, and so is charming Mrs. Wyatt.

J. M. Christen-dear old Jack is recovered and out again, and everybody is pleased.

## DETROIT.

De Wolf Hopper at the Lyceum, presented *The Lady of the Tiger* March 24 and *Castles in the Air* 25 to crowded houses. The latter opera, considered from a musical standpoint, is hardly the equal of the former, but depends chiefly on its comedy portion. De Wolf Hopper and Della Fox, however, were equal to the occasion, and proved a treat in themselves, the latter sharing equal honors with the star. Their song and pantomime impersonation of the ball player, billiardists, prima donna, etc., etc., captured the house, and they were encored and encored, until they had simply to refuse to repeat it. The Michigan Athletic Association had their annual spring and wrestling tournament 20, 21 and drew fair houses. Week of 23-25 dark, with the exception of Saturday evening, 25, when the University of Michigan Glee and Banjo Club will give one of their delightful and unique entertainments. Week of 20-24 Jed Prouty, with Richard Golden in the title role.

Prof. Cromwell was billed for a week's lecture 21-24 at the Detroit Opera House, and gave two lectures on Monday and Tuesday evenings before large and well-pleased audiences. At the matinee on Wednesday the 19th, however, it was a thoroughly disgusted lot of people, who filed out of the house in an orderly manner, complaining bitterly of the shortness of the lecture, which, however, turned into a feeling of joy when, on their getting into the street, they discovered the fire-engines playing on the building, and the Opera House on fire. The fire originated in the basement, in the front part of the house, directly underneath the corridor in front of the box-office, and began to spread upwards to the top floors. There is a solid brick wall dividing the main portion of the theatre proper from the front corridor, and this served its purpose well, and confined the fire to the front part of the building, so that there was not much damage done inside the theatre. Except in the upper gallery, where the smoke and water damaged the walls some what. At one time it looked as if the whole house was going, and everything, such as the drop-curtains, scenery, etc., were all taken out of the house and removed to a safe place. The damage to the block is about \$2,000, but, as stated, Manager Whitney's loss on the theatre is small, as the building was immediately set to work repairing the damage, and the house will be ready for the Duff Opera co. 21, for four nights and Saturday matinee, in Dorothy and the Red Hussar, with Marie Tempest as the prima donna. Week of March 20-24 Annie Ward Tiffany in her new play, *The Step-Daughter*.

Under the Gaslight did a good week's business 20-24 at Whitney's Grand Opera House. Week of 20-24 True Irish Hearts called out the usual Monday night audience peculiar to this theatre and filled the house to its utmost capacity. The star of the piece is Dan McCarthy, who takes the usual part in such plays of the Irish lad. His singing and dancing are very good, and he seemed to make a hit with the audience.

Mrs. Mirrella of the late Emma Abbott Opera co., arrived in the city this week from New York, for a visit with her parents, who reside here. Miss Mirrella has been taking a much needed rest since the death of Emma Abbott, and the disbandment of her co. She has, however, fully recovered her usual health, and has accepted a summer engagement in Milwaukee.

The new play, *The Death of Lawrence Barrett* was

received with much regret and sorrow here, as the tragedian has many warm friends in this city. Since the disbandment of the Emma Abbott Opera co., Madame Mirrella has been residing in Detroit with her parents and has sung at many charitable and other concerts. She is to leave for New York in a few days and her many friends have induced her to accept of a benefit entertainment and the date has been fixed as March 31, at the Y. M. C. A. Hall.

The third concert of the Detroit Symphony Orchestra was given at the Detroit Opera House 23 to a large and well-pleased audience. The Harmonic Society also gave a very successful concert at their hall 23, and concluded with the comic opera, *Jolly Fellows*.

The sixth first concert of the Detroit Musical Society will occur at the Detroit Rink on Saturday. The concert is bound to be a great success, as the previous ones this season all have been. The society will have a chorus of 200 voices and full orchestra, and will be assisted by Charles Santley, the great English baritone, and Genevieve Johnstone Bishop, as soprano.

## KANSAS CITY.

Stuart Robson presented *The Henrietta* March 23-25, in *Marriage a la Mode* 27, and *She Stoops to Conquer* 28 at the Cottes Opera House to good sized and fashionable audiences. All three of the plays were given in excellent style and added new laurels to Mr. Robson's reputation here. The only disappointment was occasioned by the illness of May Waldron, the leading lady, who was unable to appear during the week. The *Henrietta* was well attended because of its previous popularity here, and additional interest was manifested in the new presentation of this piece. Mr. Robson as *Bertie*, the Lamb, was as irresistibly comical as ever, and George Woodward gave a fine impersonation of Nicholas Van Alstyne. Stanislaus Stange as the younger Van Alstyne, received an ovation from his friends here. He has improved much since he left here. Eugene Lindemar as Rose and Mrs. Seelan Irwin as the widow were excellent. Rhea will present Josephine, Empress of the French, 30-31.

The County Fair proved a great attraction at the Gillis Opera House 23-25. The homely, honest drama of the country folk was like a pleasant visit with old friends to those to whom such scenes had been familiar in by-gone days, while to the younger ones of city growth the novelty of the characters was as effective. The scenic effects were true to nature, the plain, old fashioned settings coming first, then the pretty old door scene, with the red-brown hills and clear, bright perspective, followed by the rough old barn, and finally the country fair and race track. The co. was excellent, Marie Bates as Aunt Abby, Ed. Price and Thomas McGrath as Otis Tucker making two companion pieces of meritorious character acting. Margaret May was very pleasing as the wait, Tanga, and was encored for the dainty dance she performed. James R. Smith as the flinty farmer, Fitzhugh Owsley as Joe, and Ella Salisbury as Sally were all good. The racing scene was splendidly managed and the excitement occasioned was intense. Large houses were the rule. Bluebird, Jr. 20-24.

After Twenty Years, a war melodrama, was presented 27-28 at the Ninth Street Theatre to good attendance. The play was written by John Crittenden Webb and deals with both English and American life, opening with a murder and kidnapping scene in England and finally landing the characters upon the scene of the Battle of Gettysburg. The settings and co. were fair. William Monroe was good in the heroic role of the abducted heir and Miss Helen Vaughn was handsome and effective as the heroine. The balance of the co. did well. The Hall Zouaves, of this city, assisted and gave an excellent drill. Hallen and Hart in *Late On 20-24*. Harry Hine was here this week preparing for their appearance.

The Warner Grand Opera House was dark week of 23. One of the bravest week of 20-24.

Patti Rosa and co. passed through here 22 and witnessed *The County Fair*. They are going East now. Rhea is preparing two new plays for next season. *The Charina* and *Judith*, a Modern Jewess, both of which, she claims, are strongly written and full of merit with suitable character to fit herself and Mr. Hart.

J. I. Lodge has organized a co. and will present Ten Nights in a Bar-Room in the adjacent towns.

## BROOKLYN.

Teacher's Minstrels drew crowded houses at the Park Theatre week of March 23-25 with their pleasant entertainment and vocal specialties. The new novelties were introduced which have not been seen before with a minstrel co. Richard Mansfield and his new stock co., under the direction of A. F. Hartz, began a week's engagement 30 in *Head Brummel*. Prince Karl will be given at the Wednesday matinee. The Mansfield Dramatic Society have organized a large theatre party during the engagement, and will entertain the actor at supper after the play. Francis Wilson will play a second engagement at the Park week of 30.

The Clemenceau Case was at Holmes' Star Theatre week ending 23 and there was a line at the box office each night. Clarence Handysides, Jeffries Lewis, William Hawthorn and G. F. Mack were in the cast with Emma Bell as Iza. Minnie Oscar Grey and William T. Stephens in *Vesper Bell* week of 30, introducing a prize St. Bernard dog and Russian ponies.

At the Grand Opera House Kate Claxton and Mrs. Mabel Rankin made a most successful appearance week of 23 in an English melodrama, *Clara* and *London*, written by Frank Harvey. The play was modeled after the regulation pattern of melodrama with a painfully miserable heroine, a villain, a hero and a child. The Fairies' Well week of 30-31.

The Night Owls' *Beaut Show* drew the usual attendance to Hyde and Helman's Theatre, week ending 25, the principal attraction being Pauline Warshaw, of burlesque fame. A good bill by vaudeville artists is offered week of 30.

## BROOKLYN, N. D.

Annie Pixley in 22 Second Floor and Kate did a large business at Lee Avenue Academy. New songs and dances have been added to the piece since it was last here. *A Midnight Bell* 20-24.

Roland Reed in *Lead Me Your Wife*, played to crowded houses at the Amphion last week. Mr. Reed has been and always will be a favorite here. *Hine Jeans* 20-24.

Uncle Tom's Cabin came to life at the Novelty last Monday and had packed a good week. The bloodhounds are reinforced with alligators and other novelties.

Tom Connor's Athletic co. and Carr and Tourjee's Specialty co., a double bill, did very large business last week at the Grand.

## PITTSBURG.

As Lent approaches its end, the theatres are beginning to show its effects. For the week ending March 25 the attendance all around has not been good.

The Fall of Atlanta by local talent at the Grand Opera House, under the auspices of Post 25, G. A. R., drew good houses through the entire week. Richard and Leon J. Long made their usual hits. *So! Smith Russell* in *A Poor Relation* 20-24.

The Ferguson and Mack Comedy co. in McCarthy's *Mishaps*, which piece serves to present Barney Ferguson's specialties, had good sized houses at the Bijou. W. J. Scobie in *Myles Arson* 20-24.

At the Duquesne Theatre, Richard Golden presented *Old Jed Prouty* to big business and well-pleased audiences. E. H. Sothern in *The Master of Woodbarrow* 20-24.

H. W. Williams co. did a large business at the Academy of Music.

The Runaway Wife did a good business at Harris' Family Theatre. Charles Erin Verner 20-24.







**SHAMOKIN** - G. A. R. OPERA HOUSE, 8  
Cushman March, to a large and delighted audience.  
**WUACH CHUNG** - OPERA HOUSE, 149, Dear to



Boyco, very much pleased a fair audience March 21.

**LANCASTER.**—FULTON OPERA HOUSE. Irwin Brothers' Vandenberg, 10 to 12 business March 21. Mattie Vickers 21. De Wolfe-Hopper Opera Co. 21. WOODWARD AND MASON. This new place of entertainment has now been open several weeks under management of M. H. H. well and has done a large business. Carlo Hall and stage performance by variety artists.

**NORRISTOWN.**—VANDER HALL. J. K. Emmett to a good sized audience March 21. Baldwin Comedy Co. opened 21 to a packed house.

**POITSTOWN.**—OPERA HOUSE. Dear Irish Boy March 21, small but appreciative audience. McCane and Young's Minstrels 21, fair business. General satisfaction. ITEMS: The Mirror is on sale at J. W. E. Boettner's news depot, 11 South Hanover Street.

**BELLFONTE.**—GARDNER'S OPERA HOUSE. Only a Farmer's Daughter gave a very satisfactory performance to a crowded house March 21.

**WKEPSPORT.**—WHITE'S OPERA HOUSE. Gus Hill's Soprano, 10 to 12 business March 21. Mattie Vickers gave her usual clever performance to a well-pleased audience.

**KITTANNING.**—GRAND OPERA HOUSE. Dark the past three weeks. Only a Farmer's Daughter 21.

**HEAVER FALLS.**—SIXTH AVENUE THEATRE. Thomas E. Shea closed a successful week's business March 21 to a large audience. Kindergarten 21 to a good sized audience. OPERA HOUSE. The May Henderson Dramatic Co. opened 21 for a week in Escaped From the Law.

**GREENSBORO.**—LORDS THEATRE. Running Wild Co. dispensed a fair-sized audience March 21. Edwin Arden presented Eagle's Nest to a good house 21. Fine co. and performance very satisfactory.

**CARONDALE.**—OPERA HOUSE. The Broom-Maker of Caribool March 21 to a medium-sized audience.

**WARREN.**—LIBRARY HALL. MacLellan-Proscott in Cleopatra March 21 to a large house.

**RHODE ISLAND.**

**PROVIDENCE.**—THE PROVIDENCE. Manager J. M. Hill's Ship Aboard Opera Co. (No. 2) gave its first performance here March 21, before an audience that filled the house from pit to dome. The chorus is large and well trained, costumes very pretty, and the stage settings faultless. For a first night performance, nothing but praise can be said of the entire co. Jerome Sykes has the comedy part as Colonel Mapleson Mulberry, and capably fills the bill. Lotta Gilman has a sweet but not over-strong voice, and is well suited to the part of Miss Anburn. Ernest. Cecelia Pollock has a beautiful contralto voice, and uses it with telling effect when required. Marian Giroux is a very pretty dancer and singer, and makes considerable out of a small part. The advance sale for the week is the largest of the season. Manager Hill and several Boston gentlemen were seen in the audience during the opening performance. Week of 30. Annie Pixley. ITEMS: The Hysteria opened for the week 21 to big business, and there is not even standing room to be had after 8 o'clock. It is the prettiest musical comedy that has been presented here this season. Dan Mason and John Kernell are two prime favorites here and were warmly welcomed. Gus Mills is inimitable as a female character artist. Mollie Thompson is very artistic in her song and dance specialty and made a decided hit. The quartette singing is excellent. Reilly and Wood week of 30. ITEMS: Manager Hill has chartered a special train to take the Ship Aboard co. from here direct to Chicago, on Saturday night, immediately after the performance.

**SOUTH CAROLINA.**

**CAMDEN.**—OPERA HOUSE. Adele Frost in Inge-Mar March 21 to small business; bad weather. Excellent co. Guy Brothers' Minstrels 21 to good business. ITEMS: The performance 21 was a benefit to Manager Branstetter, tendered by Guy Brothers' Minstrels. George May, Sr., is in his twentieth year, but as active as any of his sons, and delineates the old negro to perfection. He is the oldest minstrel on the road, and one of the organizers of the Elks. Camden is the 166th town in which he has played. This is the first trip South of this troupe.

**TENNESSEE.**

**MEMPHIS.**—THE GRAND. Prof. Gentry's equine and canine exhibition had a full house on the opening night, March 21. The attraction will run throughout the week. ITEMS: One of the bravest opened 21 for a three-night engagement to a well-pleased audience. Charles McCarthy, William Cronin and Fannie Bloodgood divided the honors. ITEMS: Emma Miller and Lucille La Verne, both Memphis girls and members of Lizzie Evans' co., spent Holy Week at home. They are both enjoying excellent health, and are much encouraged with the success they have made in the profession.

**MEMPHIS.**—THE VANDERBILT. The Corsair played to full house March 21, 22, and gave excellent satisfaction. House dark 23. Frank Mayo 27, 28 in Davy Crockett. THE VANDERBILT. Miss Warren and her stock co. played to good houses 29 for this week. Little Lord Fauntleroy 21 to 25. The Silver King is announced. ITEMS: Manager Wilson of the Vendome, is having a hard time of it with the circulation. He is still confined to his room and suffers greatly. Stanley lectures at the Vendome 4. Josef Heine, the violinist, will give a concert at Watkins' Institute 27.

**COLUMBIA.**—GRAND OPERA HOUSE. The Mendelssohn Quartette Club March 21 to good business. Audience highly pleased. Imperial Quartette Club of Boston 21 to good business.

**TEXAS.**

**GALVESTON.**—THEATRE OPERA HOUSE. Good year. Eitich and Schilling's Minstrels March 21 gave two performances to large and highly pleased audiences. While the vocalists were not quite up to the usual standard, and some of the jokes a trifle aged, these deficiencies were more than atoned for by the excellence of the specialty features.

**GREENVILLE.**—KING OPERA HOUSE. This theatre was opened March 21 by Goodyear, Eitich and Schilling's Minstrels to a packed house. Receipts \$200. The performance fell far below the expectations of the audience. ITEMS: This Opera House is one of the handsomest in this State, built at a cost of \$200,000. Interior and scenery painted by Frank Cox, of New Orleans. The G. E. and S. S. Minstrels are very low-spirited on account of Mr. Eitich's sudden death at San Francisco. Next week the Greenville Amateur Club will perform Young Mrs. Winthrop.

**SAN ANTONIO.**—GRAND OPERA HOUSE. Sullivan-Harrison co. March 21, 22. Large house the first night, but light on the second. Local amateurs gave Colleen Bawn 21 to a good house. HOSCHON STREET THEATRE. Goodyear, Eitich and Schilling's Minstrels 21 to good business. Barrett and Cone Comedy co. week of 16 to fair business.

**WACO.**—GARLAND OPERA HOUSE. Sullivan and Harrison co. in Honest Hearts and Willing Hands March 20, 21 and matinee to excellent business.

**PORT WORTH.**—GREENWELL'S OPERA HOUSE. Charles McCarthy presented one of the bravest March 21, matinee and night, to good houses. Good year. Eitich and Schilling's Minstrels 20 to a full house. They gave a very satisfactory performance.

**HELTON.**—OPERA HOUSE. The Marie Greenwood Come Opera Co. billed here for March 21 failed to appear owing to high water in Louisiana which prevented them from filling several dates in Texas. The Mendelssohn Quartette Club Concert co. is billed for 21 and will do a good business here as they are prime favorites, having been here two seasons ago, a large business is anticipated. ITEMS: Hon. Frank Andrews, THE MIRROR's former Helton correspondent, now Assistant Attorney General of Texas, came up from Austin 21 to see his best girl.

**DALLAS.**—OPERA HOUSE. Brady's Clemenceau Co. appeared for the first time in this city March 21, 22 to large houses. Laura Higger as Iva appeared to good advantage and was much admired. Good year. Eitich and Schilling's Minstrels drew a good house 21, and gave a good performance. ITEMS: George Robinson, the manager of the

Oak Cliff Opera House, has gone East to procure an Opera Co. for the summer.

**MCKINNEY.**—OPERA HOUSE. J. G. Stutz' Dramatic co. week of 16 to 21 presented A Celebrated Case, Crystal Creek, Colleen Bawn, East Lynne, His Private Secretary and Under Two Flags to good houses. The co. is fairly good, especially May Clark. East Lynne was played by special request, but some of the cast were not up to their lines. On Friday night, 20, Mr. Stutz yielded the Opera House to home talent, assisted by Mr. R. E. Simmons and W. A. Clark, professionals. The piece presented was Above the Clouds, a society drama. Those taking part were Messrs. Edgar Mack, R. E. Simmons, Hugh McDonald, Wesley Goodin, Professor E. M. Faust, Sam Davis, Will Parker, Misses Ethel Cox, Lizzie Dyer, Florence Throckmorton and Bessie Wiley. The play was creditably performed. The proceeds are for a public library. Largest house of the season. Those deserving of special mention were Misses Dyer, Cox and Throckmorton, and Messrs. R. E. Simmons, E. M. Faust and Wesley Goodin.

**UTAH.**

**SALT LAKE CITY.**—SALT LAKE THEATRE. The Bostonians played a highly successful engagement March 19-21 and matinee, presenting Carmen, Robin Hood, Sazette and Fatina. To single out any of the excellent people composing this organization would be unfair, as the honors were evenly divided. Hoyt's Texas Steer packed the house 21, 22. Receipts the first night reached nearly \$2,000. ITEMS: A picked nine from the Bostonians played a game of baseball at Fort Douglas with a like number of Uncle Sam's "sugar boys" resulting in a victory for the latter. OPERA HOUSE. The preparation for the May Festival in the large Tabernacle are being rapidly pushed. The chorus of over 100 voices is rehearsing twice a week.

**VIRGINIA.**

**NORFOLK.**—ACADEMY OF MUSIC. J. C. Stewart's Fat Men's Club March 21, 22 and matinee to enthusiastic audience. All the cast in this co. impressed the people as very good. OPERA HOUSE. Rose Hill's Folly co. 21 and matinee to standing room only. ITEMS: Manager Arthur C. Lewis, of the Opera House, was before the police court of this city on last Thursday, charged with displaying obscene show bills. The paper in particular was that of the Rose Hill Folly co., and the good moral people of the town took exception to the costumes of the co.'s beauties. After a hearing, the case against Mr. Lewis was dismissed, with a warning to investigate all paper in the future before it was posted.

**RICHMOND.**—MOZART ACADEMY OF MUSIC. The Jefferson-Florence Comedy co. March 21, 22 to the largest and most fashionable houses since the week. RICHMOND THEATRE. Mrs. General Tom Thumb 21, 22 to good business. ITEMS: The receipts of the Jefferson-Florence co. are said to have reached \$2,000 for their two nights' engagement.

**NOANOKE.**—OPERA HOUSE. Ezra Ken'ell presented A Pair of Kids March 20 to the capacity of the house. He appeared 21 to 4-1. First-class co. always draw well here the second night. Moberg Family 21 to a fine audience. Sazette Comedy co. opened a five nights' engagement 21 to a big house.

**WASHINGTON.**

**SEATTLE.**—OPERA HOUSE. Ole Olson March 21, 22 drew the largest houses of the season. Marie Heath made a charming Genie Dimple. The Sea King 21, 22 to good business. ITEMS: CORDELLS THEATRE. Our Boarding House did a large business week ending 23. Sam Morris and Gregorians and F. J. Williams as Col. Elmer were excellent. Marie Gilroy as Betty was charming. Mr. Clement is still handicapped by a severe cold. ITEMS: Mr. Cordray's leading lady, Agnes Lane, is so far recovered that she expects to resume her place next week. Tuesday afternoon, 17, Mr. Cordray's full co. will with J. J. Williams in the title role, presented The Omahans for the benefit of the Orphans' Home and the House of the Good Shepherd. The receipts were very satisfactory.

**WEST VIRGINIA.**

**PARKERSBURG.**—ACADEMY OF MUSIC. Robert Downing March 21 in The Saracen to a crowded house. Mr. Downing as Selim and Eugenia Blair as Berenice, supported by their strong co., gave a performance that was highly appreciated. More attractions of this kind would be welcomed by our theatregoers. PERSONAL: Florence Bindley, the pretty and popular actress, is visiting here, a guest of her cousin, Mrs. H. H. Redford of this city.

**WHEELING.**—OPERA HOUSE. McCarthy's Minstrels March 20, 21 to fair business. Shenandoah 21, 22 to very good business. The Elks have a special arrangement secured A Pair of Kids for their annual benefit 8. The entire house is already sold.

**WISCONSIN.**

**MILWAUKEE.**—DAVIDSON. The Francis Wilson Opera Co. in The Merry Monarch played to large audiences 21 and beginning March 22. The opera is the most elaborate in scenery and costumes that has been seen here this season, but the music is disappointing. Francis Wilson is a conscientious worker and succeeds in making the part of King Anso an extremely ludicrous one. Marie Jensen sustains the part of Dazuli with ability. Charles Plunkett is capable of much better work than the part of Selim affords him. Lane, who has a sweet voice and is very successful as the Princess Lilita. The chorus is a large and capable one. ITEMS: Oliver Byron had a very successful week beginning 21 in Across the Continent. ITEMS: The news of the death of Lawrence Barrett was a severe shock to his many admirers here. His season was opened here on Sept. 20, and he will all remember how deeply we were interested to see him get through the first night successfully, it being his first performance since his recovery from the surgical operation on the glands of his neck, and we all feared the ordeal would tax his strength too much. In his play he gave a character, Roger Hellou, better, and it was a part I never missed seeing him play.

**MADISON.**—FULLER OPERA HOUSE. Pat Rooney in Pat's Wardrobe March 21 packed the gallery. Donnelly and Girard's Natural Gas 21; most amusing performance of the season. ITEMS: The University of Wisconsin Glee and Banjo Clubs started their tour on Sept. 20, and will all remember Chicago, Milwaukee, Oshkosh, St. Paul, Minneapolis, Duluth, Superior, Tomak, Winona and Eau Claire.

**OSHKOSH.**—GRAND OPERA HOUSE. Pat Rooney March 19 to S. R. O. Money Mad 8, 9.

**LA CROSSE.**—THEATRE. Two Old Crones did a large business March 21.

**APPLETON.**—OPERA HOUSE. Noble's Dramatic co. week of March 16 to fair business. Hi Henry's Minstrels 20, Ragan's illustrated lectures 6, 7.

**BELOIT.**—GOODWIN'S OPERA HOUSE. May Bretonne in repertoire March 16-21 at cheap prices.

**WYOMING.**

**CHEYENNE.**—OPERA HOUSE. Swedish Ladies' National Concert co. 12 to a good house March 22; good entertainment. A Barrel of Money 10.

**CANADA.**

**LONDON.**—GRAND OPERA HOUSE. MacLennan's Edinburgh Concert co. to a large and highly pleased audience March 21. Manager Kirchner has secured Sir Smith Russell for his benefit April 21, and it is needless to add that he will have a bumper house.

**TORONTO.**—GRAND OPERA HOUSE. The most fashionable and critical audiences of the season greeted the Agnes Huntington co. in Paul Jones March 19-21. The business done was large and the co. well received. Miss Huntington, who has appeared here before in concert, has established herself as a prime favorite. The remainder of the week was filled in by the De Wolfe-Hopper co. in The Lady and the Tiger and Castles in the Air. Both performances were disappointing. Shenandoah 21, 22 and 23. Henry E. Dwyer 24. TORONTO OPERA HOUSE. Dion Buccicault's After Dark co. week of 16 proved a drawing card. The specialties introduced into the concert hall scene are very creditable, indeed. P. F. Baker in The Emigrant and Bismark week of 21. ACADEMY OF MUSIC. Dark week of 16 but J. H. Ryker, Fred Scholman and other Toronto favorites head the party. ITEMS: Cyrene the

Spanish dancer, is drawing large crowds to Robinson's Music Theatre.

**WINNIPEG.**—PRINCESS OPERA HOUSE. Ignatius Donnelly lectured to full houses March 17, 18.

**DATES AHEAD.**

Managers and Agents of travelling companies will favor us by sending their dates, making them time for each other.

**DRAMATIC COMPANIES.**

**AFTER DARK.** (W. A. Brady's): New York city March 20-April 4.

**A PAIR OF JACKS:** Philadelphia, Pa. March 20-April 4.

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**GERMAN LILIPUTANS:** Milwaukee, Wis., March 20-April 11.

**GROUCH HASTING:** Stanford, Ky., April 1, 2, Lancaster 24.

**HOLD BY THE ENEMY:** Baltimore, Md., March 20-April 4.

**HONEST HEARTS AND WILLING HANDS:** Little Rock, Ark., April 1, Memphis, Tenn., 2-4, Nashville, 6-8, Louisville, Ky., 9-11, Evansville, Ind., 12, Terre Haute 12, Lafayette 12.

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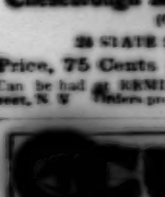
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NATURAL GAS: Chicago, Ill., March 29-April 4.

NEW YORK COMEDY (Terrill's): Urbana, O., March 30-April 4. Lancaster 6-11.

N. S. WOOD: Syracuse, N. Y., March 30-April 4. Brooklyn 6-11. Newark, N. J., 11-12.

ONLY A FARMER'S DAUGHTER: Parker's Landing, Pa., April 2. Petrolia, 3. Leechburg, 4. Moguer, 5. Sharon, 6. Beaver Falls, 7. Wheeling, W. Va., 8. Cambridge, O., 9. Marietta, 10. Pomeroy, 11. O'Donnell's Neighborhood: Troy, N. Y., April 1-4.

ONE OF THE FINEST: Amsterdam N. Y., April 1-4. Little Falls, 2. Rome, 3. Oneida, 4. Norwich, 5. Ogdensburg, 6. Carbondale, Pa., 7. Nanticoke, 8. Plymouth, 9.

OLIVER W. WHEN: Spring Forge, Pa., April 1. Wrightsville, 2. Mount Joy, 3. Honey Brook, 4. Malvern, 5. Coatesville, 6. Millersville, 7. Elizabethtown, 8. Hummelstown, 9. Palmyra, 10. Annville, 11. Myerstown, 12. Conowingo, 13. Robeson, 14. One of the Best: Kansas City, Mo., March 30-April 4.

OUR COUNTRY COUSIN (Frank Jones): Louisville, Ky., March 30-April 4.

OLD JED PROUTY: Detroit, Mich., March 30-April 4. Montreal, P. Q., 5-11. Cornwall, Ont., 12. Government, N. Y., 13. Watertown, 14.

OLD GERMAN WARD: Auburn, N. Y., April 1. Watertown, 2. Oswego, 3. Watertown, 4. Ogdensburg, 5. Amsterdam, 6. Binghamton, 7. Waverly, 8. Tonawanda, Pa., 9. Wilkesbarre, 10. Tyrone, 11. Pittsburgh, 12-15.

OLIVER BYRON: San Francisco, Cal., April 1-indefinite.

OLD HOMESTEAD: Plainfield, N. J., April 1. Bridgeport, Conn., 2-4.

OLD HOMESTEAD (Dorman Thompson): New York City, Jan. 25-indefinite.

PATRIOT: Chicago, Ill., March 29-April 4. Brooklyn, N. Y., 6-11. Philadelphia, Pa., 12-14.

PAYMASTER: Ft. Worth, Tex., April 2-4. Dallas, 5-7. Marshall, 8. Texarkana, 9. Hot Springs, 10. Little Rock, 11. Louisville, Ky., 12-15.

PAINE AND PAINE (Daniel Frouman's): Lewiston, Me., April 1.

PAT ROONEY: Columbus, O., March 30-April 4. Peoria, 11.

P. F. BAKER: Cleveland, O., March 30-April 4. Erie, Pa., 5. Westfield, N. Y., 7. Lyons, 8. Gloversville, 9. Schenectady, 10. Binghamton, 11. Syracuse, 12-15.

PEOPLE'S THEATRE (G. A. Hill): Walton, N. Y., March 30-April 4. Delhi, 5-11. Ellenville, 12-15.

POWER OF THE PRESS: New York City March 30-April 4.

PIERCE, MILLER: Birmingham, Ala., March 30-April 4. Atlanta, Ga., 6-11. Chattanooga, Tenn., 12-15.

REUBEN GLUE: Albany, N. Y., March 30-April 4. Brooklyn, N. Y., 6-11.

ROBERT DROWNING: Philadelphia, Pa., March 30-April 4.

RIFKA: Kansas City, Mo., April 1. Topeka, Kans., 2. St. Joseph, Mo., 3. Omaha, Neb., 4-7.

ROUNAWAY WIFE: Cleveland, O., March 30-April 4.

ROSINA VOKES: Baltimore, Md., March 30-April 4. Cincinnati, O., 6-11. New York City, 12-indefinite.

ROLAND REED: Chicago, Ill., March 30-April 4. San Francisco, Cal., 1-11.

ROBERT MANTELL: New York City, March 29-April 4.

ROYCE-LANSING MUSICAL COMEDY: Washington, Ind., April 1. Vincennes, 2. Princeton, 3. Mount Carmel, 4. Terre Haute, 5. Ellettsville, 6. Paris, Ill., 7. Danville, 8. Hopkinton, 9. Watseka, 10. Beloit, Wis., 11. Jonesville, 12. Watertown, 13. Madison, 14. Portage City, 15. Needah, 16.

RUNNING WILD: Chillicothe, O., April 1. Circleville, 2. Washington, 3. Bellefontaine, 4. Van Wert, 5. Peru, Ind., 6. Logansport, 7. Kokomo, 8.

RAVENS: Chicago, Ill., April 1. Natick, 2. Turner Falls, 3. Gardner, 4. Miller's Falls, 5. Palmer, 6. Chippewa Falls, 7. Ware, 8. Amherst, 9. Pittsfield, 10. Adams, 11. Williamstown, 12.

RED VAN WINKLE (Fitzpatrick): Port Kent, N. Y., April 1. Westport, 2.

R. H. BAKER: Chester, N. Y., March 30-April 4. Rochester, 5. Altoona, Pa., April 1. Johnstown, 2. Wheeling, W. Va., 3-4. New York City 5-8.

SHENANDOAH (No. 2): Bradford, Pa., April 1. 2. Hornellsville, N. Y., 3. Elmira, 4. Plainfield, N. J., 5. Orange, 6. Elizabeth, 7. Paterson, 8-11.

SARAH BERNHARDT: Hartford, Conn., April 1. Albany, N. Y., 2. Rochester, 3. Syracuse, 4. Montreal, P. Q., 5-11.

SICAMORE ROBSON: Omaha, Neb., April 1, 2. Des Moines, Ia., 3-4.

SILVERKIND: Cannon City, Col., April 1. Salida, 2. Leadville, 3. Aspen, 4.

SUPREMACY (Hanson's): St. Paul, Minn., March 30-April 4. Minneapolis, 5-11.

STANDARD THEATRE (B. J. Ramage's): Lebanon, Pa., March 30-April 4. Ironton, 5-11. Huntington, W. Va., 12-15.

SAVILLER COMEDY: Cumberland, Md., March 30-April 4.

SCHONER COMEDY: Fairfield, Ia., March 30-April 4. Washington, 5-11.

SELTZ: East Tex., Tex., March 30-April 4.

SPIDER AND FLY: Chicago, Ill., March 29-April 4.

SIBERIA: New York City March 30-April 4. Providence, R. I., 6-11.

SOL SMITH RUSSELL: Pittsburgh, Pa., March 30-April 4. Philadelphia, 5-11. Baltimore, Md., 12-15.

ST. NAY: St. Louis, Mo., March 30-April 4.

THE BUCKLE: Worcester, Mass., April 1-4. Fitchburg, 5. Nashua, N. H., 6. Laconia, 7. Manchester, 8.

TRUE IRISH HEARTS: Grand Rapids, Mich., March 30-April 4.

TWO SISTERS: San Francisco, Cal., March 29-April 4. Oakland, 5. San Jose, 6. Stockton, 7. Sacramento, 8. Portland, Ore., 9-11.

TIN SOLDIER: Cincinnati, O., March 29-April 4. Chicago, Ill., 5-11.

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